


SQUARE DANCING



APRIL, 1977

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in the Movies*

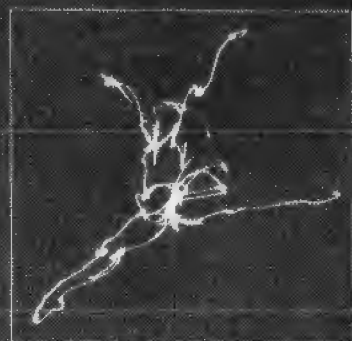
(see page 9)

official magazine of The **Sixth Order** AMERICAN SQUARE DANCE SOCIETY

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

It has been our pleasure many times this year to furnish local square dance information to travelers. They tell us they saw our names in **SQUARE DANCING** magazine and we were able to let them know where dancing was taking place throughout the Florida Parishes of Southeast Louisiana. One retired couple was traveling from Massachusetts to California. We took them with us to dance in McComb, Mississippi, which we all enjoyed and we feel like we have made new friends. Keep up the good work.

Cary and Opal Rae Wild
Hammond, Louisiana

This is the first of several letters on the **SQUARE DANCING** Directory. See the article on Square Dance Vacations starting on page 12.
— Editor

Dear Editor:

In 1975 my wife and I decided to take a post-Christmas trip and go south to North
(Please turn to page 55)



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SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

VOL. XXIX-NO. 4

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RED HOT



THIS MONTH'S PREFERENCE POLL: With votes coming in from many areas, "Something About You Baby I Like" on the Chaparral label received the nod as being tops on the list of singing call preferences for the second time on our poll. "Apron Strings" on Hi-Hat led the rounds. Here is the complete rundown:

SINGING CALLS

1. Something About You Baby I Like
2. Flash of Fire
3. On the Rebound
4. Last Farewell
5. Do You Right Tonight

} tied

ROUNDS (A-Advanced)

1. Apron Strings
2. Old Fashioned Love
3. One More Time
4. Waltz With Me
5. Whoopee (A)

} tied

You are invited to cast your ballot for your preference. Just send it to us on a postcard and we'll include it. All cards received by the 25th of April will be counted in the next balloting. Your ballot should be set up in two columns as we show it here, listing up to five singing calls on the left and up to five rounds on the right, in your order of preference.

HERE AND THERE: CALLERLAB -- The International Association of Square Dance Callers holds its fourth Convention this month, 1,000 expected....26th National Square Dance Convention has passed the 16,000 pre-registration mark (our annual guess-timate of final attendance: 22,731)....Excellent communications with Busch Breweries requesting square dance T.V. commercial be canceled. Reports in that commercial has been shown in some areas....NEW SIOASDS SALES REPS program to be unveiled in May issue....Several American square dance groups are inter-ested in attending the Dijon (France) International Folk Dance Festival next month.

MOVING? Why chance missing a single issue of **SQUARE DANCING?** Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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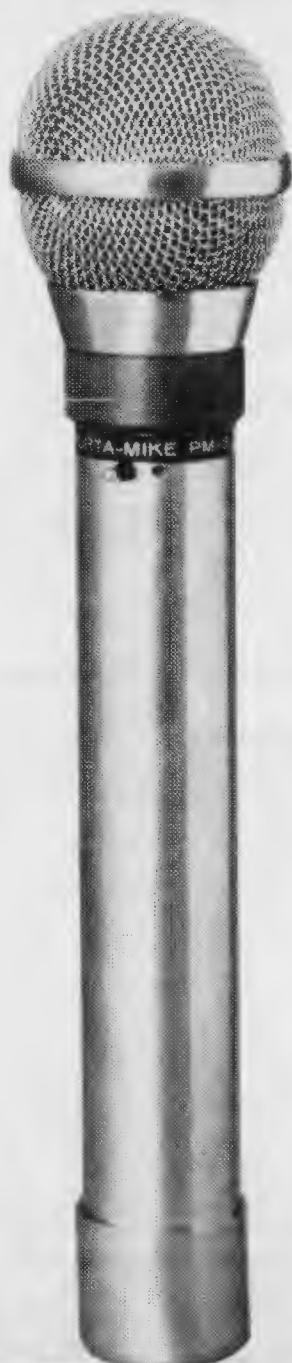


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AS I SEE IT

bob osgood

April, 1977

FROM OUR COVER this month and from the story starting on page 9, you'll see that we've been thinking about square dancing and the image it projects on the screen. Certainly the brief glimpses of traditional dancing and the caller (or shouter-outer, as some old timers still refer to him) will do little to woo the non-dancers into the field of contemporary square dancing. And yet these brief exposures reach large audiences and they do create a certain awareness of the activity.

In the last 30 years, as square dancing has emerged as a dance form and as a recreational hobby for six million or more men and women around the world, we have seen it depicted on the screen and on the T.V. tube many times; occasionally in a complimentary manner, but frequently disjointed and unsatisfying. We've come to realize, relative to its portrayal in fictional movies, that square dancing, as far as motion pictures are concerned, always has been and, in all probability, always will be window dressing. No more, no less.

We wish that it were not so but after watching any number of films featuring square dancing, (always starting out in high hopes and usually ending up disappointed) we're more or less resigned to the facts.

☆☆☆

The scene on the giant screen is a country farm. The neighbors have gathered for the town's annual barn dance (the setting). As the men and women arrive, unload from the assorted carriages and go into the barn, you hear the clapping of hands, the shouts of the crowd, the squeak of the fiddle and the commands of the caller (all this you've come to realize is window dressing).

Now, as you move inside (with the camera, of course) you notice a shy young country-type watching from the sidelines. What's he looking

at so intently? (The plot thickens.) Aha, the camera is about to help us out again. It moves across the floor of happy, smiling, arm-swinging dancers to a pretty banker's daughter who seems to be oblivious to everything but the tall, handsome man with whom she's promenading. She is unaware, of course, that he's the shady character who plans later that same evening to rob the very bank owned by her father.

We turn again to our hero who shows little interest in the Virginia Reel now in progress (the camera takes a quick pan of the happy dancers and even moves in for a brief closeup of the caller to convince the viewers that nobody expects the wild fight that in just moments will disrupt the whole panorama, call a halt to the dancing and bring the picture to fever pitch). And so the movie and its square dance sequence unfolds.

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Most disconcerting to those of us who view these things in hopes that one may someday let the good guys (the square dancers) win—is when the caller is calling one thing and the dancers are doing something else.

"How can this happen? Can't they get someone knowledgeable enough to tell them that when the caller is saying 'swing,' the dancers shouldn't be doing a promenade?"

The answer, of course, is a simple one. The square dancing is relatively unimportant to the story line and simply serves as a lively backdrop to the action. A good example is the dancing that took place in the motion picture, "Giant," shot at Warner Brothers a number of years ago. The setting was the patio area surrounding the home of a wealthy Texan. The neighbors are involved in a square dance. One of the principals in the film is calling. The dancers are going through a perfectly respectable Texas Star (what else?). In comes the lady of the house (portrayed by Elizabeth Taylor). From the other side of the patio enters her husband (Rock Hudson). All this time the square

dancing is going on in the background.

"Ladies to the center and back to the bar," barks the caller (and he really barks!). You look closely at the dancers who appear to be doing a grand right and left. "Everybody swing!" Now they're doing *ladies to the center*!

All this time the plot unwinds in the foreground. The daughter is about to marry some out-of-town character. The mother frets. The father fidgets. The band plays on.

What happened to the dancing? Let's take a look. It all started weeks ago, working with the caller, rehearsing the dancers, pre-recording the calls. Finally the scene is to be shot. They dry run it a few times to establish camera angles. Then on go the lights—the music starts up again and in two minutes the dance is over—it's a take. The cameras are moved and they take it again—and again. Seven times they take the dancing—moving in for closeups—then up for the high shots—the dancers doing the exact same routine over and over *for two days*.

Now it's time to bring in the stars. As the dancers start their action once again, the cameras pick up the story with the stars front and center and the dancing action going on in the background.

Once the shooting is completed and the actors have all gone home, the job of cutting begins. And here is where the square dancing comes in for a face lifting. We see the finished film. The scene starts with a high shot, perhaps as the dancers, the orchestra and the caller all start *together*. Then the camera moves in for a shot of Miss Taylor and over her shoulder we see the dancers dancing whatever it was they were dancing at *just this moment*. The sound track of the calling isn't at the same spot so the caller and dancers are out of sync. All of this is unnoticed, perhaps, by the non-dancer who is deeply caught up in the story line, but nonetheless it's tremendously frustrating to the dancer who views this and realizes what is going on.

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Perhaps what we as dancers want most out of motion pictures is a true portrayal of our hobby. After more than 30 years of watching and waiting, it's doubtful that we're going to get it from Hollywood *or* on T.V.

T.V. is a strange medium. The color and sounds of square dancing come across beautifully on the tube, particularly when the directors will stay clear of closeups and allow us

to see the patterns made by the squares. Television is expensive and the union scale paid to dancers, whether they are union members or not, is quite awesome.

Producers are overly cautious when it comes to using square dancing. To be sure, a spot on *To Tell the Truth* or one of the other quiz shows or a quick segment on a late night telethon, squeezed in between vaudeville acts, is always *exposure*. But is it what we're hoping for?

As you can imagine, we've been getting letters for the past twenty years asking why square dancing can't have its own coast-to-coast network show, or at least be featured regularly on the Lawrence Welk show, or something of that nature. Quite often it boils down to the producer who asks, "How spectacular is square dancing?" Frequently this is interpreted to mean a type of square dancing that is not as we see it in our clubs and at our festivals.

One of the first things a packager of T.V. shows thinks, when he talks about square dancing, is contests. "First we'll have regional contests, then national. We might be able to stretch this out for thirteen weeks." "Contests," you explain to him, "are not a part of contemporary square dancing. When they have been tried they have destroyed the friendly atmosphere of clubs and erased the spirit of cooperation among the callers." And that's usually where the discussions begin to fall apart.

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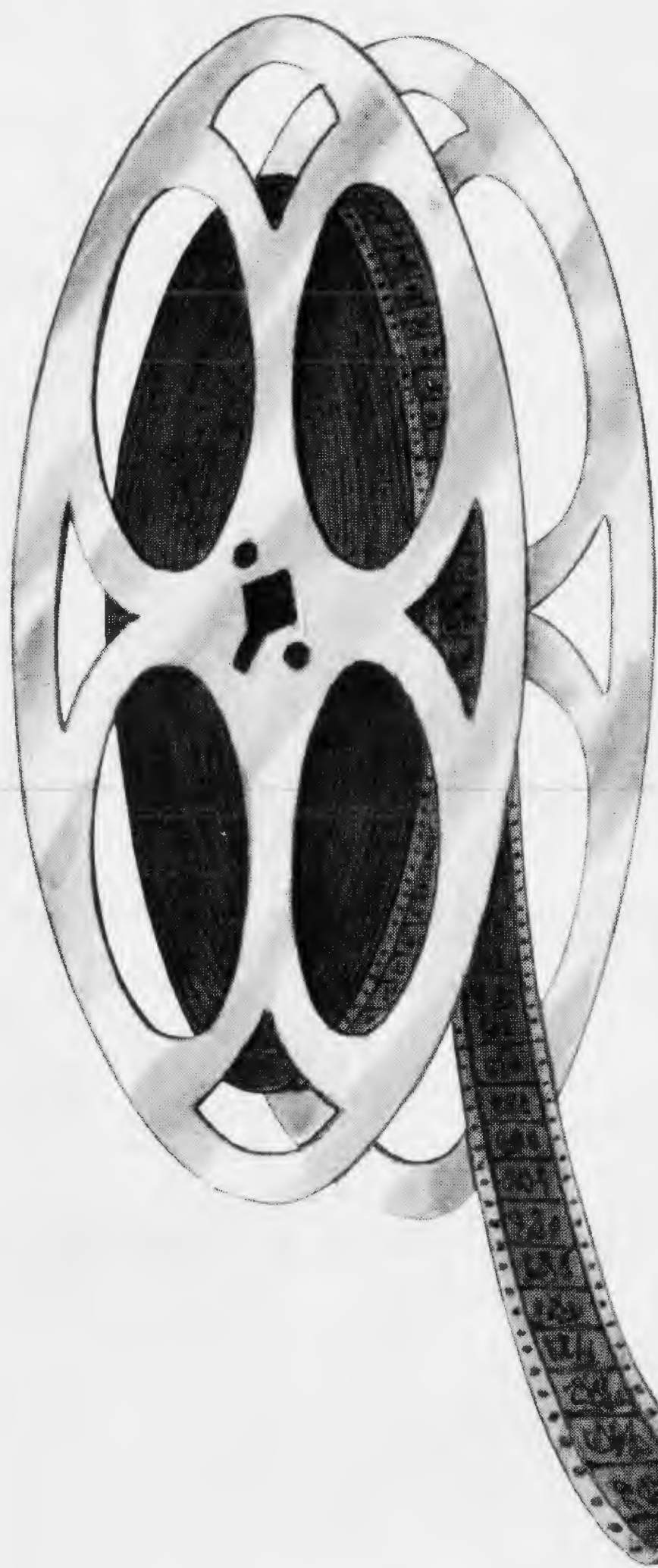
Regional or local television shows and the educational channels seem to offer the best promise of allowing attractively costumed, happy dancers to give a faithful exhibition of square dancing.

As for the movies—perhaps the route of the documentary is the best bet. Such films may have to be purchased by square dancers but then the opportunity to represent this activity as we would like to see it will be well worth the responsibility and the expense.

And before we close the subject of movies, we had an opportunity to see the 27-minute sound and color film of the Bicentennial Pageant made at last summer's National in California. The film is first rate and well worth the cost of purchase or rental. Write to Ken Parker, General Chairman of the 25th, 426 Phillips Way, Vista, Calif. 92483.

Behind the Scenes

A Movie in the Making



WHEN YOU GO to the local theater one of these days in order to see the realistic motion picture on the life of the late Woody Guthrie, "Bound for Glory," you'll need to look rather quickly to catch the square dance episode. It is a happy sequence; the dancers are in the midst of a "Cowboy Loop," the orchestra sawing away and the caller cupping his hands to be heard over the crowd, bringing an authentic minute or so of traditional American dancing to the screen.

But that brief interlude, on and off before you know it, took considerable time to plan, a half a day to rehearse and two days before the cameras from 8:00 A.M. to 8:00 P.M.

The scene is the small town of Isleton that time seems to have passed by, just minutes from the larger agricultural city of Stockton, California. Isleton had been picked as an accurate replica of the 1920 version of Pampas, Texas as it might have appeared in the early 1930s—dust bowl time.

Pampas was hometown for Woody (This Land is Your Land; So Long, It's Been Good to Know You; This Train is Bound for Glory) and was the focal point for the early portion of the movie.

Bruce Johnson, one of a room full of actors and callers tested for the part, was given the





Up for several Academy Awards, the film stars David Carradine in the center of the dancer action.

All photos furnished by United Artists Studios were shot by Wynn Hammer.

okay and three pages of script to learn in two days as Jimmy, the barber. He memorized frantically between calling dates and while driving the 300 miles to Stockton, only to learn on the night before shooting that the director decided to ditch the script and play it by ear. Bruce's main job was to look glum in the short barbershop scene.

Dances a Bit Different

"Jimmy," according to the script, augmented his meager earnings by calling square dances. Most of the square dancers in the picture were from the Stockton area, and Bruce's first job was to un-teach them what they knew about contemporary square dancing and introduce them to the traditional style, typical of square dancing throughout the land

prior to WW II.

He found it an eye-opener to call without benefit of microphone and P.A. system. "When you work with no P.A. and live musicians," explained Bruce later, "it's a trick to be heard over the shouting, shuffling of the feet, and all the other sounds in the hall. I learned to appreciate the fact that in the early days of square dancing, prior to the advent of modern sound systems, the custom was to have a caller in every square. Any time you have more than three or four squares, it's virtually impossible to get the commands out so they can be heard and understood." It was easy to realize why Bruce limited his calls to the directional commands only and it was also easy to understand that, after two and one half days of rehearsal and

Caller Bruce Johnson uses his fingers to augment the calls which were delivered without benefit of a public address system.





The location, an actual school room in a small rural California community, becomes an authentic setting for the dance sequence.

actual shooting in front of the cameras, Bruce's calling voice had dropped to a whisper.

Attention to Details

Costuming and makeup were a unique experience for Bruce and the dancers involved. The shapeless dresses for the ladies and the unusual 1930s hairdos transformed modern day square dancers into their counterparts of more than 40 years ago. The ladies were instructed in setting their hair nightly in pin curls; then each morning their hair was combed out by studio hair stylists before a large theatrical mirror and dressing table improvised in the middle of a huge, old packing house while the men perched on stools facing the other side of the mirror having their hair and sideburns whisked away to a short 1930s bowl shape. Bruce, along with the

picture's star, David Carradine, was costumed for the sequence as indicated by research, showing Guthrie, the caller and band in cowboy garb. "Bronze satin shirts, original 1930s goat-skin chaps that must have weighed at least 20 pounds, a 10 gallon hat and all the trimmings under the bright lights added many more degrees to the already 110 degree summer heat."

When you see the film just remember that it does not resemble square dancing as it is today. It was designed to fit the requirements of a script portraying a bit of tradition almost unknown to the majority of the contemporary square dancers. You'll get a kick out of this brief glimpse of our activity if you have an opportunity to see the film.

The dancers — trained to look and dance as their parents might have looked and danced 45 years ago — came from several local clubs.



Square Dance Vacations 1977



EVER UNIQUE, always potentially exciting, are the many square dance weekend and weeklong vacation institutes that dot the summer months. This year many of the old faithfuls are back once again and along with them a number of new camp names. If you haven't already made your plans for a square dance vacation this summer, take a look at the following institutes. If you're interested drop them a note asking for a brochure which includes dates, staff members, costs, exact location, etc.

Feb. 4 thru Oct. 30
Andy's Trout Farm,
Dillard, Georgia,
Weeks, Weekends, R/D Clinics and
Specials. Write Jerry Cope,
Box 129, Dillard, Georgia 30537

Apr. 1-3; Sept. 30-Oct. 2; Oct. 7-9
Taylor-Made Holidays, Michigan
and New York. Write Taylor-Made
Holidays, 1112 Royal St.
George, Naperville, Illinois 60540

Apr. 15-June 5; Sept. 9-Nov. 20
Chula Vista, Wisconsin Dells,
Wisconsin. 18 Weekends. Write
Judy Kaminski, Chula Vista
Resort, Wisconsin Dells,
Wisconsin 53965

Apr. 22-24; June 24-26
Potawatomi Weekends, Pokagon
State Park, Angola, Indiana
Write Bill Peterson, 32030
Oakview, Livonia, Michigan
48154

Apr. 24-Oct. 16-10 Weeks
Fontana Village. Write Fontana
Village Resort, Fontana Dam,
North Carolina 28733

Apr. 29-May 1
Square Dance and Clogging
Weekend, Vandenburg Inn,
Santa Maria, California. Write
Earl Johnson, 3423 Centralia,
Lakewood, California 90712

May-Sept.
Vallecito Resort. Write Route 1,
Bayfield, Colorado 81122

May 6-8; Nov. 4-6
Manning Park Weekends, Manning
Park Lodge, B.C. Write Vic Harris,
20086 Grade Crescent, Langley,
British Columbia, Canada

May 20-Oct. 1
Fun Valley, South Fork,
Colorado. 11 Weeks and Week-
ends. Summer Open Dancing
June 18-Aug. 22. Write Oct. 1-
May 1 Mack Henson, 2050 S.
Elmwood, Abilene, Texas 79605
May 1-Oct. 1 Fun Valley, Box
208 South Fork, Colorado 81154

May 20-22; Aug. 26-28; Dec. 2-4;
Jan 20-22, 1977
Red Boot Roundups, Gatlinburg,
Tennessee. Write Don Williamson,
Route 8, College Hills,
Greeneville, Tennessee 37743

May 27-Sept. 24
Lionshead Resort. Write Buck and
Alice Jones, West Yellowstone,
Montana 59758

May 28-Sept. 11
Peaceful Valley, Lyons, Colorado
Pre-Season and Fall Institutes
plus 11 vacation weeks. Write
Karl Boehm, Peaceful Valley
Lodge, Star Route, Lyons,
Colorado 80540

June-Aug.
Rainbow Lake Lodge, Brevard,
North Carolina 28712

June-Oct.
Kirkwood Lodge, Osage Beach,
Missouri 65065

June 12-17; June 26-July 1;
July 24-29; Aug. 15-20
Dance Ranch Vacations, Estes
Park, Colorado. Write Frank
Lane, Box 1382, Estes Park,
Colorado 80517

June 17-19; July 15-17; Aug.
19-21; 26-28; Sept. 16-18
Holiday Ranch, Write Jim
Hopkins, Box 206, Innisfail,
Alberta, Canada

June 20-Aug. 16
3-day Vacations. Cherry Ridge
Campgrounds. Write Cherry
Ridge Campgrounds, R.D. 3,
Honesdale, Pennsylvania 18431

July 17-22; July 23-30;
July 31-Aug. 6; Aug. 7-13
Four Weekly Dance Sessions,
Crested Butte, Colorado. Write
Crested Butte Resort, P.O. Box
528, Crested Butte, Colorado
81224

July 24-29
SIOASDS Asilomar Square Dance
Vacation and West Coast Callers'
School, Pacific Grove, California.
Write Square Dance Vacations,
462 N. Robertson Blvd., Los
Angeles, California 90048

June 5-Aug. 21
Parrish Ranch, Longmont,
Colorado. Write Vaughn Parrish,
825 Cherryvale Road,
Boulder, Colorado 80303

July 29-31; Aug. 11-13
Red Carpet Holidays, Fort
Wayne, Indiana. Write Dick
Bayer, 9099 Parshallville Road,
Fenton, Michigan 48430

Sept. 23-25
Fallin' Leaves Frolic Weekend
Potawatomi Inn, Angola, Indiana.
Write Duane Gluth, 9525
Hawthorne Avenue, Munster,
Indiana 46321

Oct. 28-30
Squar-Esta Weekend
Vandenburg Inn, Santa Maria,
California. Write 6559 Coldwater
Canyon Blvd., North Hollywood,
California 91606

Take a S/D VACATION

*Plan your next Vacation
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IT'S THAT TIME of year when husbands, wives and families get together and begin making plans for the summer. Whether a vacation is limited to a week or to the better part of a month, incorporating a bit of square dancing as you go gives the holiday that extra bonus and provides a few goal posts along the way.

"We always wanted to drive up to Canada," writes one couple, "but somehow we dreaded the long cross-country trek, stopping in motels and knowing no one. We kept putting the idea off from one year to the next. One night, returning from a dance, we got to talking about the fun of welcoming guests to the club and what fun we have had in visiting other clubs in the area. Why couldn't this idea be stretched out, we asked ourselves, so that we could travel to Canada for a vacation and make our stops along the way coincide with square dances?"

"The more we thought about it, the more we liked the idea. We began calling it our *stepping-stone vacation*. We took the most recent directory that comes with each August issue of SQUARE DANCING Magazine and plotted a trip from our home in Illinois, marking sightseeing spots along the way we wanted to see and planning to drive from 300 to 500 miles each day. Once we had our tentative stops in mind, we pinpointed square dance areas from the directory and wrote letters to the *information volunteers* listed in each of these spots.

"Using the self-addressed, stamped envelopes we included, we received answers from almost all of our inquiries. We were delighted to discover that in more than 50% of the instances there were dances on the nights we would be in town and we were given numbers to call and times and directions to follow. In one instance

we were told that if we could come a day later (or stay over an extra day) we would be invited to an anniversary dance. In one instance our



Active dance leaders in Tacoma — the Ruehles.

"Have you ever tried a week-long square dance vacation? If not, you have a lot of fun in store for the future," say Bill and Peggy Ruehle of Tacoma, Washington.

"Eleven years ago we decided to seek the sun and we headed south to the Monterey Peninsula in California and the Sets in Order American Square Dance Society's Square Dance Institute—Asilomar. We've been hooked ever since.

"If you were to ask us what we like best about our favorite week, it would be difficult to choose. The scenery is beautiful; we've made some wonderful friends; we can dance day and night to some great callers and we go home (reluctantly) with several rounds to pass on.

"It's still our favorite week of the year and all other vacation trips are planned around it."

stop happened to coincide with an area festival and we even managed one spot where club dancers were putting on a party for non-dancers in which we were welcomed to participate.

"When you add to this the fact that we were able to do some more square dancing once we reached Canada and you can see that this was a vacation we'll never forget. The friends we made—some we still correspond with—and the suggestions we were given about sightseeing spots in areas from local square dancers were terrific. Since that first trip we have made several square dance vacation junkets and we've decided that for us, this is the way to go."

Whether it's a business trip, a family vacation or just a long weekend, the square dance enthusiast discovers that he can have his cake and eat it too. Reluctant to leave his square dance involvement for too long a period of time, he can *keep up* with it while on the road.

Quite a number of square dancers have discovered the fun of including a vacation square dance institute as a part of their schedule every year. Many dancers return to the same vacation spot year after year looking forward to renewing old friendships and making new ones. Others make a point of selecting a different square dance vacation institute each year, selecting locations, dates and staff rosters that appeal to them (see the directory starting on page 12), sending for applications and descriptive literature and then writing for reservations well in advance, so as not to be disappointed by a "sellout."

These square dance vacation institutes vary in their format. The two, annual five-day vacation institutes at Asilomar (sponsored by The Sets in Order American Square Dance Society and SQUARE DANCING Magazine) concentrate on dancing. Mornings and afternoons are scheduled with square dance, round dance and contra workshops, with special callers' sessions, leaders' seminars and free-for-all square dance discussion periods tossed in. Nighttime is party time and there is always a non-dancing afterparty to end the day. As a bonus, the picturesque California locale along the Monterey-Carmel coastline provides exciting free time sightseeing opportunities.

Other week-long square dance vacations such as those held several times each year at Kirkwood Lodge in the Lake of the Ozarks, intermix square dancing with resort activities

(boating, water skiing, swimming, golf, etc.). Those interested in finding out more about one of these vacation weeks on our list will get complete information when they write for a brochure.

Other square dance vacation institutes are



The Calladines display a string of badges telling the story of countries in which they danced.

Perhaps the ultimate in combining vacations and square dancing has been reached by Harry and Verna Calladine of Burbank, California. Retiring from work in 1967, they started traveling the next year and by 1969 had danced in each of the United States. In 1970 they made their first overseas trip—by themselves—and can now attest to the fact that in addition to all the States, they have danced in all 10 Canadian Provinces as well as the Yukon Territory, and in some 45 foreign countries. Verna says, "Before leaving we get information on square dancing from SIOASDS and CROWD; otherwise we manage on our own. In the beginning we could not possibly have realized that we would be able to do this on a very limited budget and with some health considerations. The climax has been the contact with all the wonderful and beautiful people we have met all over the world and everyone so eager to lend a helping hand." And so, for the Calladines, travel is definitely a big part of their square dancing lives.

geared for weekends and while they are a bit more concentrated in the dancing, they often are held in attractive and interesting surroundings.

For those who have the time and the necessary lucre, travel to other countries in the company of square dancers is growing continually more popular. As an example, tours sponsored by The American Square Dance Workshop are not necessarily *square dance tours*, but they are adventures in travel for people who share the same hobby.

On these tours abroad—depending on the areas to be visited—square dances with people in other countries are often pre-arranged. Sometimes it's a visit to a club; in other instances a hotel provides a ballroom and local dancers in the area, along with their callers, join in for unforgettable evenings of square dancing pleasure.

Occasionally when no American square dance groups exist in the area traveling square dancers have joined with folk dancers of the country for an evening that resembles a social gathering at the United Nations. The dancers share with each other the simpler dances of their countries, exchanging partners, laughing as they attempt to communicate. It should be mentioned that when dancing with people of other lands in a program of American square dancing, the calls—without exception—are always given in English. Sometimes a walk-thru in German, Danish or Japanese may be a bit of a challenge, but when it comes to the calling, the language is the same although the accent may have a new flavor.

When sharing an evening with folk dancers where no English is spoken, you soon discover that you learn quickly simply by watching. Usually the exchange of partners in a simple couple dance makes it easy to catch on quickly. The reward is to suddenly realize that the dance itself is an international language. A smile on the face of a dancer, regardless of his nationality, can speak more clearly than words the friendship of one individual for another.

Shipboard Dancing Vacations

In recent years the staffs of cruise ships have discovered square dancers and square dancing—or perhaps it's the other way around. Last year, as an example, no fewer than 25 cruises took square dance groups, numbering from 20 to as high as 150, on cruise vacations lasting from



The Moores of Minnesota have passports and are ready to go — almost anywhere.

“How would you like to ride a camel or an elephant or loaf in waters off Bora Bora or square dance with a lovely German couple and then be surprised to find the only English they know is ‘hello’ and ‘goodbye’?”

Francis and Dorothy Moore of Grand Rapids, Minnesota, are ready to pack their petticoats and boots and travel with a square dance tour at any time. They especially think about it when the weather is 35° below at their home. They are active in squares and rounds in local clubs; they'll travel great distances to enjoy favorite callers and round dance leaders in the States and the novel experiences to be found overseas are frosting on the cake for them.

Participants on five American Square Dance Workshop tours, they say, “Try it, you'll like traveling with square dancers. Only don't wait to do it.”

three days to two weeks and covering such exotic areas as the Caribbean, the Greek Islands, the coast of Mexico and the wondrous northwest shoreline up to Alaska.

For the most part the square dancers involved participate in the usual luxuries offered by the ship's program. Mixed in with it all may be an evening of square dancing or round dancing, sometimes with a caller who is also the group's tour conductor. Or in the absence of a caller, tapes or records played over the ship's PA system do the trick. In small square dance cruise groups an exposure to square dancing is

sometimes limited to representation in the ship's talent night or, as it has happened once or twice in the past a "command performance" may be presented for the captain and the passengers one evening in the ship's ballroom.

As your involvement in square dancing increases you'll find different ways to intertwine your square dancing with your vacation plans. How much square dancing you will want



The Burches and their 22-foot, self-contained motor home. A very "handy" way to travel.

An RV and square dancing go hand in hand as Vern and Tracey Burch of Paramount, California, have discovered. Here, in their own words, is what they have found. "We have traveled 63,000 happy miles, many of them to dances, festivals and three National Conventions. In 1975 a three-month vacation found us dancing 63 nights in 40 cities in 22 different states and we had a ball! We took with us listings from square and round dance magazines and when we arrived in a town we would call one of the names for that area and almost always found a dance close by.

"Often we were able to park our rig right on the lot where we danced—always getting permission of course, or sometimes a dancer would invite us to park in his driveway. We never have to worry about where we're going to sleep, or bother with unpacking suitcases or look for a restaurant for meals. Everything is right with us.

"We've found we've always been heartily welcomed. Square dancers are the greatest. For us, a dance vacation in a recreation vehicle is marvelous!"

to do while away from home is up to you.

Hit the Big Events

For years, having enjoyed their local festivals and annual area convention in New England, the Hartmans told us recently that they decided they would try once each spring to pick some big event, a roundup, festival or institute in another part of the country and build their vacation around those dates. They have done this for several years, using the annual directory of events published each March in **SQUARE DANCING** and augmenting it with the monthly square dance calendar.

"We've never had such fun," says Sarah Hartman. "Part of the joy is in the planning and anticipation. We usually make a contact with at least one person in the area to be visited and exchange letters to make sure that what the folks are dancing in their area is familiar to us.

"Another part of the fun comes when we return home. Our club always devotes a portion of its refreshment period for members to tell a bit about a square dance experiences they have had. As a result, the last two years we have shared our vacation travels with another couple from our club, which just makes the fun twice as good."

No Big Money Deal

Square dance vacations needn't be expensive. As a matter of fact, you'll find anywhere you travel that square dancing is about the least expensive entertainment to be found. It's a wonderful way to meet other square dancers; sometimes to visit their homes.

As one couple expressed it, "Square dance travel is just about the best investment we have ever made. Unlike some of the things we have spent money on in the past, the memories of these vacations last forever and the friendships we have made last long after the vacation is over."

Is there a square dance vacation in your future?

☆☆☆

The 1977-78 Square Dance Directory, which will be a part of the August issue of **SQUARE DANCING**, is designed to be effective for the coming year. Hopefully, the names of all Association Presidents and Area Information Volunteers will be up-dated by May 1st. We rely on receiving accurate and current information in order to make this service of value to those who wish to make use of it.



Photos by George Springer, Alexandria, Va.

The Big One in Washington, D.C.

by Bill Addison, Oxon Hill, Maryland

(Bill, who is President of NCASDLA, served as M.C. for this event)

THE NIGHT of January 21, 1977 marked a significant first in our Square Dance lives. That was the night that the first Presidential Inaugural American Square and Folk Dance was held with more than 6000 dancers from all over America in attendance. The dance took place in the National Visitors' Center, Washington D.C. and provided an opportunity for Square Dancers to salute our new, Square Dancing President and his Lady. It was truly a "grand night for dancing". The Inaugural Square and Folk Dance evening can be counted as a great success in many ways. It was a night that saw square dancers overcome less than acceptable sound and some measure of confusion in programming and still have a wonderful time.

The evening started with a First Nighter which introduced more than 2000 non-dancers to the joys of our activity. Music for the evening was provided by an excellent lineup of bands from all over the country. Leon Sash and the Midwesterners provided the majority of the square dance music with bands from North Carolina and Vermont playing for the New England Style Square Dancing and Clogging demonstration. In each segment of the evening, the dancers were encouraged to join those on stage and try other forms of dance. After segments by the New England Style, Cloggers and American Sioux Dancers, the dancers were really charged up for a "mini-diehard ball" to close out the evening. Modern Western Square

Dancing enjoyed the segment from 7:30 till 8:45 and from 10:30 until midnight. Callers from the Washington D.C. area included Jim Schnabel, Al Savary, Charlie Lee, Gene McCullough and Howie Shirley. They were joined in the second segment by Les Gotcher, from Tampa, Fla, Rod Blaylock from Albany, Ga., (who taught President and Mrs. Carter to dance), Virg Hintz from Minneapolis, Minn., Glenn Turpin from La Plant Ark., Zenous Morgan from Chicago, Il., Penny Crispino from Nampa, Id., and Dick Barker, Betty Orvin, and Dennis Michelson from the Georgia Callers Association.

We were able to identify some of the dancer contingents who came from all over the country. There were more than 1000 dancers from Georgia, 200 from Minnesota and groups from West Virginia, Florida, Wisconsin, Missouri, Arkansas, Texas, North Carolina and Indiana who shared the evening with dancers from the nearby Maryland and Virginia clubs. I am sure that we missed recognizing some of the dancer contingents but we do know that those who shared the evening made possible its success.

I would like to thank the dancers for their patience in waiting and sharing the other types of dance which were presented between the Modern Western Square Dance segments. Their generosity in overcoming the sound problems and the waiting made it easier for those of us who worked for the success of the evening.

An Evening with the KISSING SQUARES



By Bugsey Nomad

WE HAVE JUST RETURNED home from square dancing with the "Kissin Squares" and frankly, we are puckered out. Our first mistake was arriving at the dance about five minutes early. The kissers were waiting for us at the door with their puckers at instant ready. Most of the bussing took place as the couples came into the hall and everyone seemed so glad to see each other. But it was hard to keep things straight, and I'm sure one guy kissed the same gal more than once.

We thought that as soon as everyone arrived and got properly greeted the dancing would begin in earnest and kissing would take a back seat. Not so. Kissing was woven into the dance like a grapevine twist.

These "Kissin Squares" and their caller, Hank O. Hare, seemed to delight in arranging for "Yellow Rock" and a kiss on the mouth at the slightest pause during the dance.

Once in a while when Hank felt extra puckish he would throw in a "Purple Rock." This created the same reactions as "Yellow Rock" but with a bit more passion. Nice work Hank!

A "forward up" meant that everyone kissed when they arrived in the middle of the square. My wife almost got lost in a full beard with mustache included. It was hard for her to get back into place in the square for I guess he had spilled a little unnoticed jelly. With my large stomach it wasn't always easy to squeeze over a couple of bustles to reach the willing lips of—well, who was that woman? A guest, I presume. I never saw her before.

The hard part was remembering whom you had kissed. It was considered bad form to leave anyone out. *No one* seemed to be afraid of the kissing disease—is it "mononookysoclose"?

Curious-like, I asked one woman dancer what she thought of all this kissing. She replied, "It's OK, I guess, as long as I don't catch a cold." Her husband chimed in that he "liked it fine!"

Hank was a pretty fast caller and it wasn't easy to kiss during a grand right and left—especially with the fancy ones who like to kick

their legs up high, do a quick butterfly, a bow, a bump, all while puckered up and slipping right on to the next.

Now, I'm not old fashioned, just interested in square dancing, not mixing up kissing with swinging.

While trying to relax a little during refreshments a gal came up and sat on my lap. I lost my cookie amongst several petticoats. It just didn't seem right, especially when I had only seen her once before at the Rooty Tooters' dance.

It was interesting to watch the way some of the kissers did their work. Then, too, there were those jealous ones who seemed to have their thumbs on a hidden stop watch, checking how long the puckers were in place—maybe in the wrong place—if their spouse seemed to be enjoying it too much.

It probably had developed as a club habit, but now it had gotten out of hand. They started out with little brushes of lips on cheeks. Now they had graduated to full scale—right on center stage—even with all the swine flu scare. They seemed to have gotten a little piggish about the whole thing.

Just when things seemed to be settling down a little and pucker muscles had loosened up, Hank announced—guess who just had a birthday? Yep, Ernie Quiverlips was about to celebrate. Here came the girls! They lined up for some heavy smooching. It could have embarrassed Ernie, but by now he was an old time member and used to all types of lipstick, all types of hugs, pinches, etc. Yeh, the "girls" had birthdays too, but not as many as the men. The lineup went on as promised. When they ran out of birthdays they tried anniversaries, with the same smoochable results.

As the evening slipped away, the puckers got weary. So, Hank, the caller, being of quick discernment, noticed this. He solved it by suggesting "throw a kiss to the gal across the square." You can't stump an alert caller.

H-m-m-m, that reminds me, I've got to go mark my calendar so I won't miss the next "dance" at the "Kissin Squares."

THE QUARTERLY MOVEMENT REPORT

APRIL — MAY — JUNE

BY CALLERLAB



A single movement, Crossfire, is the current selection of the CALLERLAB Quarterly Movements Committee

ONCE AGAIN the CALLERLAB Quarterly Mainstream Experimental Basics Committee has selected only one movement for the current quarter—April, May and June. The movement selected is Crossfire.

Crossfire by Ron Schneider starts from a two-faced line. The ends of the line will cross fold as the centers trade and then extend (step ahead) to join hands with the dancer who has completed the cross fold.

As a suggested teaching sequence, from normal two-faced lines set up with the boys on the ends and girls as centers (arrived at by having the dancers swing thru and boys run), have the boys cross fold to stand behind the girl who is in the furthest center position. Next have the girls trade and extend (step ahead) to join right hands with the awaiting man. The action—which takes four beats—is now complete. Practice the action so as to have both dancers react at the same time and the movement will time out well. From this setup the ending formations will be columns.

Here are some get acquainted examples:

**Heads square thru four
Swing thru, boys trade
Boys run, crossfire
Girls run, box the gnat
Right and left thru
Dive thru, square thru three quarters
Left allemande**

**Heads square thru four
Do sa do to a wave
Girls trade, swing thru
Boys run, crossfire
Eight circulate, boys run
Star thru, crosstrail
Left allemande**

(Figure with girls on the end of the two-faced line)

**Heads square thru four
Swing thru, boys run
Tag the line right
Crossfire, boys run
Do sa do to a wave
Recycle, dive thru
Square thru three quarters
Left allemande**

(From end-to-end two-faced lines)

**Heads lead right
Circle to a line
Swing thru, boys run
Crossfire
Walk and dodge, partner trade
Crosstrail, left allemande**

**Heads lead right
Circle to a line
Swing thru, boys run
Crossfire
Hinge, boys trade
Boys run, bend the line
Crosstrail, left allemande**

CALLERLAB requests that all Mainstream club dancers be exposed to Crossfire during the coming quarter. The figure is considered experimental but with Mainstream possibilities. Check page 26 of the December, 1976 issue of SQUARE DANCING magazine for a diagram of the movement. Additional drills for the Crossfire movement are included in the same issue.

☆☆☆

The next quarterly movement(s) from the CALLERLAB Committee will cover July, August, and September and will appear as a part of the July issue of SQUARE DANCING. These selections are intended for use in mainstream dancing.



*The Hey which came to us in English
Country dances shows up in a contra*

IF YOU'VE EVER stopped to think about it, the great variety that comes with doing contras is not dependent on a large number of different basic and experimental movements. As a matter of fact, the total number of basics in use is relatively small. The variety comes in other forms. We've mentioned music, and while it's possible to do contras to contemporary hoedowns, particularly those that are well phrased, much of the joy and variety comes from dancing to jigs and reels, music that is sometimes Scottish or Irish, as well as traditionally American.

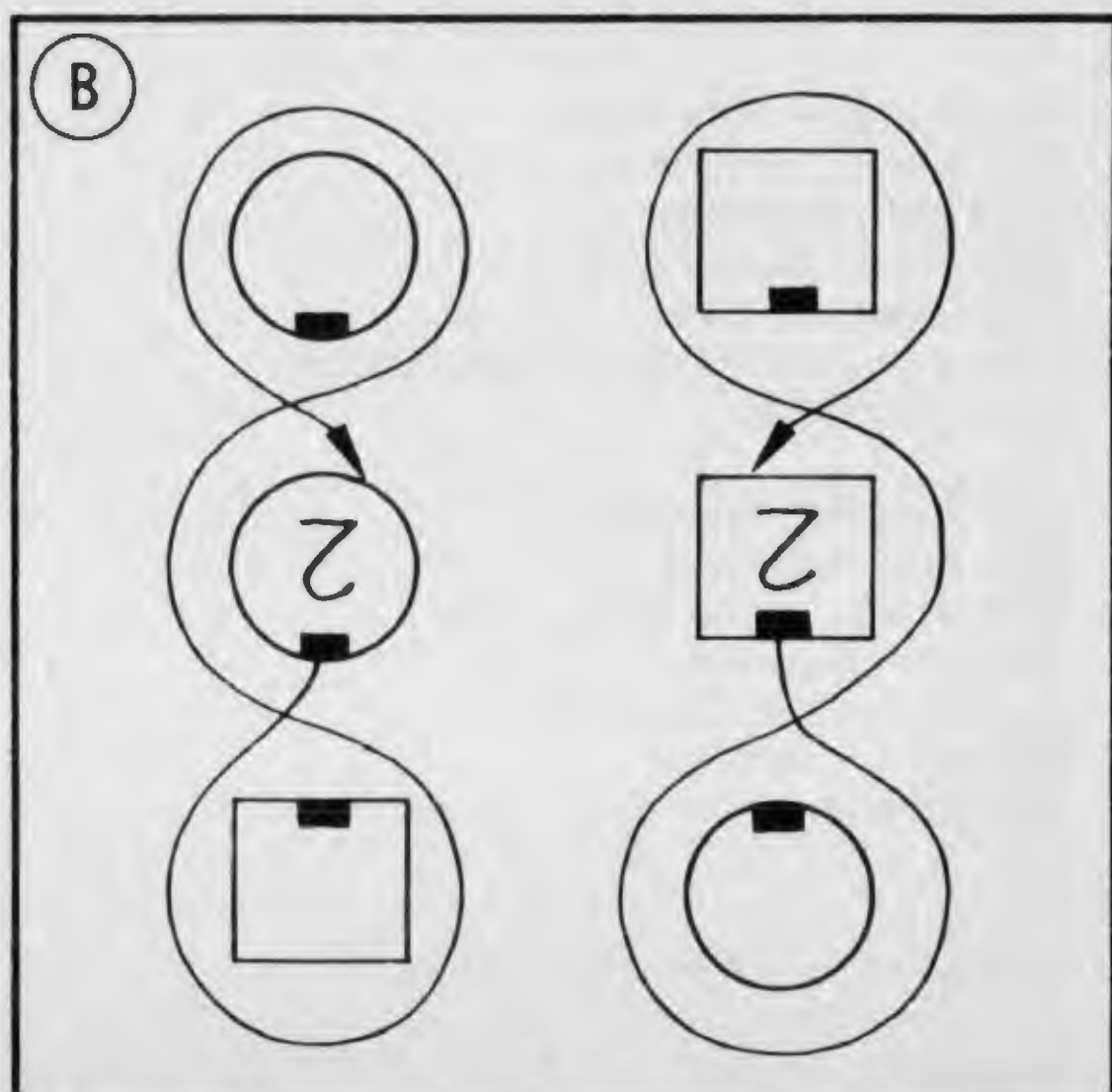
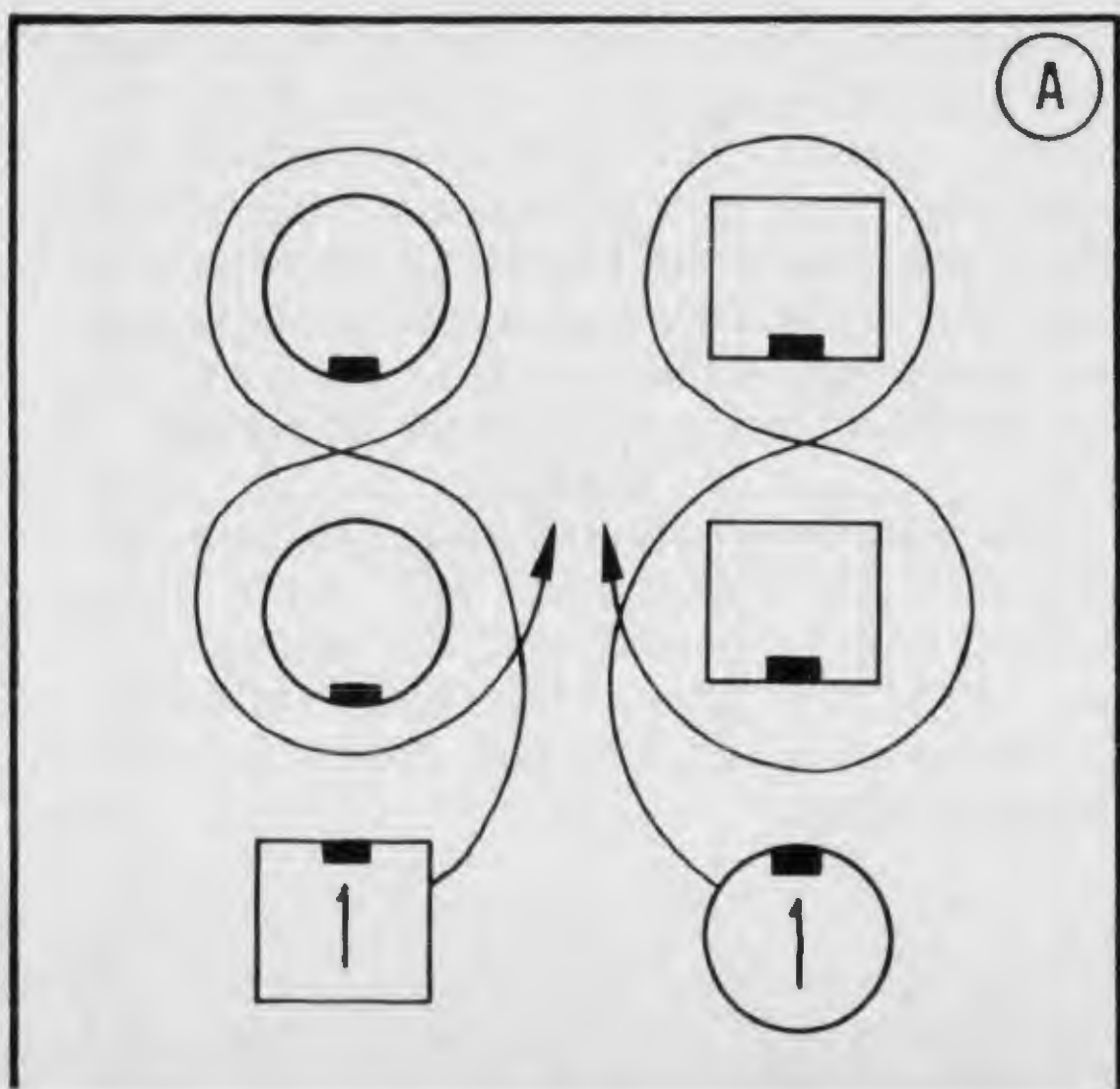
The prime criteria for the movements used in contra dancing is that they can be danced to the phrase, particular movements that take eight counts or combinations of eights, such as a right and left thru, a ladies chain, a star by the right, or by the left.

A few of the older movements and many of the new ones will not break into the 8-beat pattern, but take 21 counts or 5, 13, etc., and even these counts are not always firm. However, when dancing movements in a contra they will match the music and they will phrase exactly. Many blend into a pattern of 64 counts.

We've talked about variety before and how there seems to be so much that can be done in this form of dancing even though the basics themselves are not difficult. This issue we turn our attention to a time proven movement that you'll find in a number of simple dances—Dashing White Sergeant for one. The Hey figure received quite a bit of action a few years ago as a part of contemporary square dancing (Hey Down the Middle—See SQUARE DANCING Magazine — Sets in Order — September, 1961). Here is a traditional contra which Ralph Page, in his book *Heritage Dances of Early America*, traces back to 1795 and which utilizes the pattern of the Hey.

The Hey is a weaving, figure 8 type of traffic pattern and because our feature contra, *Ways of the World*, is a triple, it involves three people.

We'll take the first 16 beats—the Hey portion of the dance—and in three diagrams show the simultaneous action for each of three dancers. For instance, active couple No. 1 traces the pattern shown (A). The first inactive couple (2) has its pattern described (B), and finally the last inactive couple has its traffic pattern traced (C).



RECORD RUNDOWN

Good records for contra dancing *must* be well phrased. Those in these record listings fit this requirement. Several contra prompters have written in to inform us of some good American hoedown tunes that are well phrased and well recorded. When we have the opportunity to try them out we'll include them in the listings. The albums listed here are great.

PET O' THE PIPERS — Dermot O'Brien
Coral CRL 757498

A great sound. One of our favorites, the Barren Rocks of Aden, alas plays only two times through 32 bars. But they have several good Jigs and Reels

SCOTLAND DANCES — Alasdair Downie
London SW 99011

Their LeTempete goes well with Dumbarton Drums plus some good Jigs and Reels

If you have some favorites, singles or albums, send us the information — particularly if they are available — and we may have an opportunity to include them here in coming issues.

On the one count man No. 1, with lady No. 1 doing a mirror pattern, cuts to the inside passing left (right for lady No. 1) shoulders with the first inactive. He then passes in front of the second inactive, moves forward passing

right (left for lady No. 1) shoulders with this second inactive. The actives loop, come back, man passing right (lady left) shoulders with the first inactive. Man passes left (lady right) shoulders with the second, and on count 16 completes the weaving figure 8 pattern, moves into the center and couple No. 1 moves together down the set (D).

The traffic pattern of the other dancers as described in the diagrams is just simply to weave in the same manner until, after 16 steps, their starting position has once again been reached.

The trick, of course, is not to rush the count, to make the loops as large as the dancing conditions will allow and to reach the completion of the Hey figure exactly on the 16th count. The balance of the dance is relatively simple as you will see in its description here. Ways of the World is a particularly satisfying contra and manages to keep the inactives as well as the actives busy during most of the dance.

WAYS OF THE WORLD

Traditional

Triple minor — 1, 4, 7, etc. Couples active and crossed over.

(Start) Actives face down, inactives face up, do a Figure Eight

— — — —, Actives face down, hey for three

— — — —, — — — —

— — — —, Active couples down center

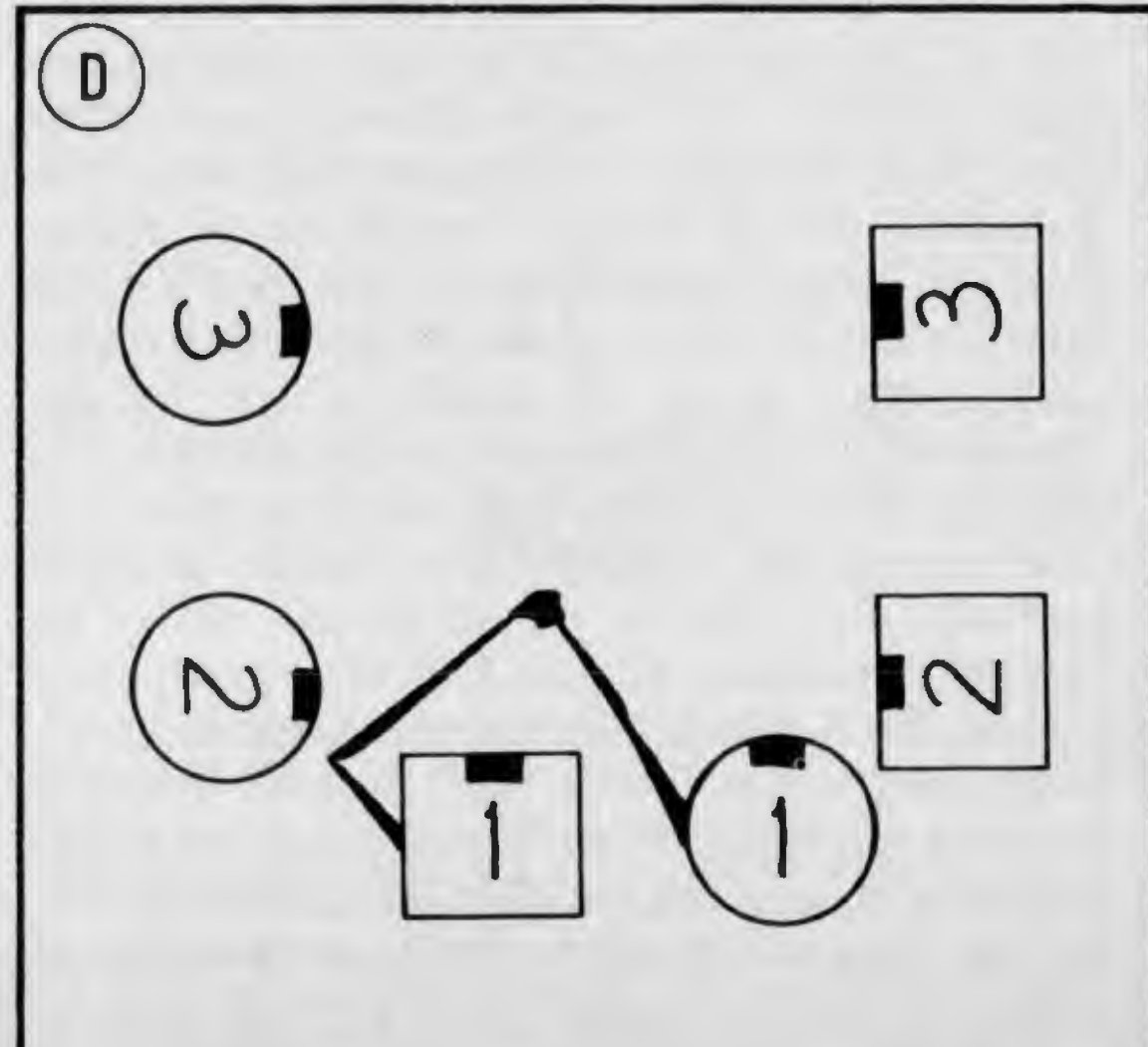
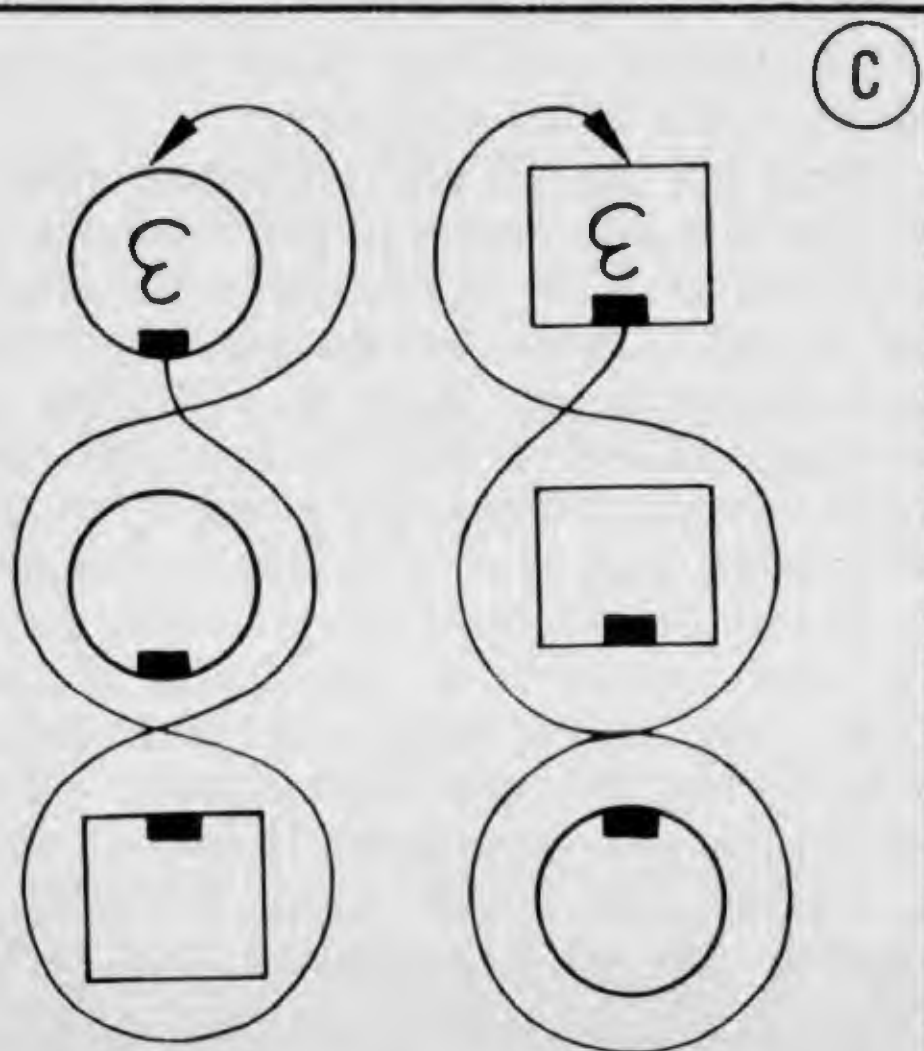
— — — —, Backtrack come back

— — Cast off, — — circle six to right

— — — —, — — Full around

— — — —, With couple above right and left thru

— — — —, — — Right and left back



DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS



DEAR NEW DANCER:

OVER THE YEARS, as we have presented this special series for the new dancers, we have contacted club members who have been a part of this activity for a number of years and asked them to pass along to the new graduates points that they feel are important regarding this activity. Here are a few thoughts, some boiled down considerably, which the veterans would like to pass along to you.

From Fred G.: The spirit that we generated during our class time together has remained in our memories for many years. As a matter of fact, some of our dearest square dance friends are ones who went through class with us years ago . . . to those about to finish their learners' period, Grace and I would like to pass along to the members of classes '77 the importance of keeping in touch with the old gang. Also, the importance of going back and dancing with the caller who taught you. This is always fun for us.

From Evelyn L.: George and I remember one of the big tragedies in our young square dancing lives — we weren't invited to join a club that most everyone in the area said was "the greatest." We so looked forward to an invitation and were heartbroken. We got over the jolt later on and in the process we learned that any club — any group of dancers — can be the "greatest" if everyone contributes, shares in the various responsibilities and helps to make the club strong and healthy. The smaller, perhaps less selective club we joined turned out to be the perfect answer for us. Our little group may not be the hottest, most current dancers in our town, but we wouldn't trade our membership in it for anything. What it might lack in polish it makes up for in warmth and friendliness. For us our club is the center and circumference of

our square dance world. It has the highest fun level of any club we know of. Our wish for you is that you, too, find a club to belong to as wonderful as ours is for us.

From the Warners: We got this idea from SQUARE DANCING magazine. We tried it out and it worked beautifully. When we were about to leave class and move out into the world of club dancing, we decided we wanted to do something for our caller. So, without her knowing it, the class members made it a personal responsibility, each one of us, to recruit a new non-dancer as a member of our teacher's next beginners' class. It worked out perfectly. As each of us received our diplomas we, in turn, presented our caller with the name, address and phone number of a couple we had "sold" on the benefits of square dancing. I wish you could have seen the reaction. It was delightful. As a result of the "gift" giving, the new class was almost twice the size of the one just completed and from all we could tell, our selection of a "gift" was perfect.

From Lois and "Deck": The best advice we can give the new dancer is "don't ruminate." A cow ruminates. He has a number of stomachs and he has to chew over the same food several times before he can digest it. Too many times we find that we're like the cow. We make a goof — do something crazy when we should be doing something else — and as a consequence the square breaks down and we worry about it. We worry about it at the dance. We worry about it on our way home and one or the other of us spends the night without sleep — tossing and turning and *ruminating*. It doesn't do us — or anyone else — any good, but long after everyone else has forgotten the incident, we're

still worrying — still ruminating. And so, our advice to you is, if you make a goof, create a social blunder, or somehow act unwisely — forget it. Try not to make the same mistake again and again but don't beat yourself over the head about it. We know square dancing is fun, but it ceases to be fun if we make it a problem. Our best advice to new dancers is simply do the best you can and treat yourself like a friend.

Quick Quiz

What have you learned?

WITH GRADUATION and the end of class time close at hand, it might be enlightening to take a quiz on what you've learned during your early weeks and months as a part of this activity. Of these ten questions, nine or more correct is excellent, better than seven and you can still consider yourself a knowledgeable dancer.

- (1) It's considered bad square dancing manners to walk out of a square, except
 - (a) When you don't like the people who are dancing with you.
 - (b) When you feel ill.
 - (c) When you see a square you'd rather be dancing in.
- (2) A star thru is done with
 - (a) The man's right hand, the lady's left.
 - (b) Both the man's and lady's right hands.
 - (c) The man's left hand and the lady's right.
- (3) The dancer's applause at the end of a tip
 - (a) Tells the caller he called a good tip.
 - (b) Shows relief that you got through the dance safely.
 - (c) Is a way of saying thank you to the others in the square with you.
- (4) When it's time to get into squares for the next dance
 - (a) Wait until the squares have been filled, except for one couple, and the caller is looking for someone to fill it.
 - (b) Wait until you see what squares are filling and decide which one you would like to join.
 - (c) Join the square nearest to you.
- (5) Which of these three sets of movements can all be done by two dancers only?

This New Dancer Series

In an effort to greet the newcomer and to see him successfully through his initial learning period, SQUARE DANCING Magazine each year presents a different concept of DISCOVERY. This year for the first time we tried running special HOW WE DANCE segments aimed particularly at those just discovering the basics. Next year we will look for new and different ways to help indoctrinate the newcomer, always with the idea of making the caller's job an easier one, doing what we can to insure the permanency of the dancer just entering the activity.

Special bulk subscriptions of this series are available each year. Callers, or clubs sponsoring new classes, may order quantities of the magazine delivered to one address, to be handed out to the new dancers each month as they progress through their classes. The series will start in the October, 1977 issue and continue through May, 1978 for a total of eight issues. Our special price for 10 copies each of the eight issues (October-May) delivered directly to the caller's or teacher's home is \$20.00 in the United States and \$24.00 in Canada and overseas. Larger orders in increments of 10 copies per issue are available. Reservations for the series need to reach the SQUARE DANCING office by September 1, 1977, so we can add the number to our print count.

- (a) Star thru; box the gnat; square thru.
- (b) Swat the flea; swing thru; California twirl.
- (c) California whirl; touch 1/4; turn thru.
- (6) Which of these gentlemen played a part in the history of square dancing?
 - (a) Wendell Wilkie.
 - (b) Henry Ford.
 - (c) Maxmillian Schell.
- (7) How many square dancer associations are there in the world (in round figures)?
 - (a) 325
 - (b) 75
 - (c) 600
- (8) One section of a square dance program



usually consisting of two square dances is often called

- (a) A glump.
- (b) A section.
- (c) A tip.
- (9) Dances done in long lines are called
 - (a) Igloos.
 - (b) Symmetricals.
 - (c) Contras.
- (10) If your square fouls up, the best bet is to
 - (a) Leave and go over to the sidelines.
 - (b) Re-group and be ready to start again.
 - (c) Make up your own dance and keep moving.

Answers to New Dancer Quiz

Check these and see how you did:

(1)(b) When you don't feel well or in some similar emergency is about the only valid time to leave a

square. Even so, do your best to locate someone to fill your spot if at all possible; (2)(a) The man's right hand, the lady's left. What basics would you use for the hands mentioned in (b) and (c)?; (3) While both (a) and (c) are correct, there is a good chance that we'll get a number of votes for (b); (4)(c) — It's just good manners; (5)(c); (6)(b) The Fords published an early square dance text called "Good Morning" and sponsored many square dance evenings in Lovett Hall which they had built just outside Dearborn, Michigan; (7)(a) At our latest count there are 325 associations; (8)(c) A tip; (9)(c) Contras is the accepted name although the names line dances, string dances and country dances have also been used for this traditional form of dancing; (10)(b) Some dancers have been taught how to listen closely and move into the action without waiting for the caller to call a left allemande. How did you do?

HOW WE DANCE

By this time in your class experience your caller may have taken you safely through the basics — possibly even well into the Mainstream





plateau — and the sense of automatic reaction may be natural for you now. As the end of class time draws near we have selected another somewhat tricky movement for you to look over.

The final movement on the extended list of 75 Basics, Tag the Line, has more than proven its versatility in recent years. Like many good basics, Tag the Line has emerged as a series and the proficient dancer has discovered that with very little additional cueing or warning he is able to move effortlessly through some rather intriguing patterns.

Our setup for this basic is a rather common one. From two parallel, facing lines (1) the dancers pass thru (2), turn in to face the center of their own line (3) and adjust themselves by a slight side step (this time to their own left) so

that they may move forward passing right shoulders (4).

In doing Tag the Line from this setup, each dancer will move past two dancers (5) and then be issued a follow-up call, which tells them what they are to do next. Told to face in (to the center), the dancers, slightly offset (6), can quickly adjust themselves into lines if the follow-up call requires that they go forward up and back. On the other hand, if, when completing the entire Tag the Line (5) the dancers are told to face to their "right," the result is a two-faced line (7). From here it's a short four steps through a wheel and deal (8) to move the dancers into an eight chain thru position. The versatility of the basic, when combined with clear, directional calling and dancer knowledge, can result in almost limitless possibilities.



TAKE A GOOD LOOK

a feature for dancers

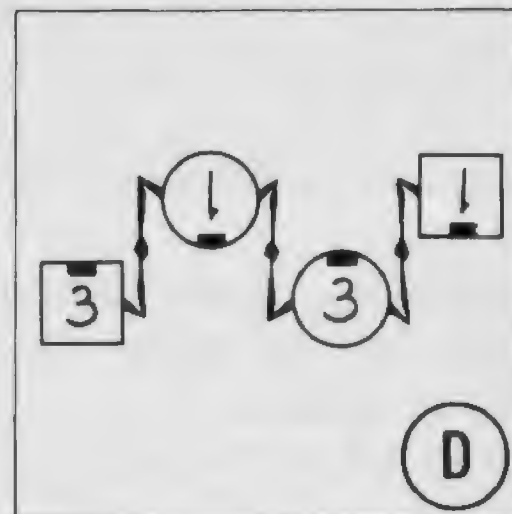
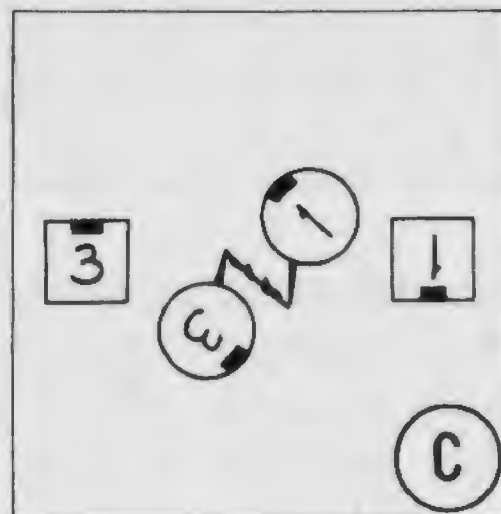
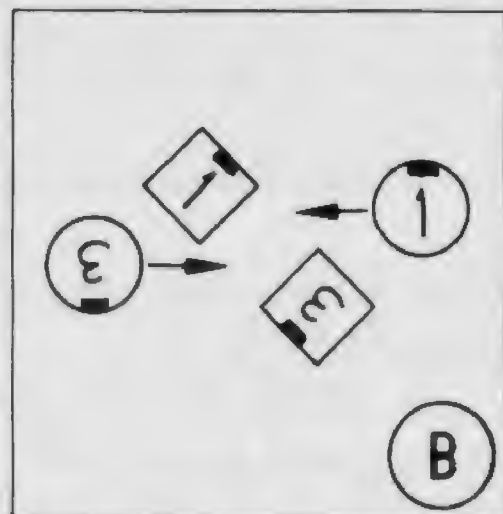
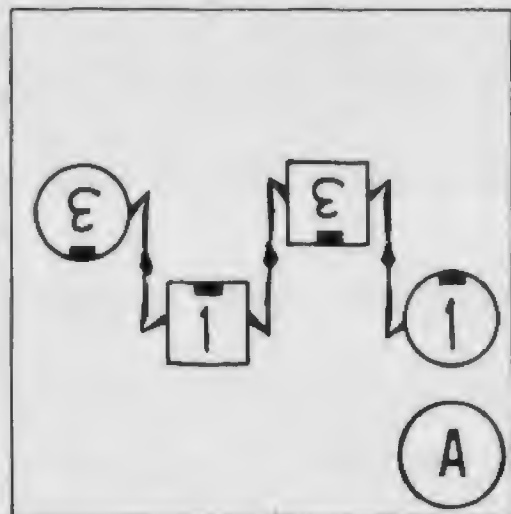


JOE

BARBARA



There's nothing difficult about Mix, Joe and Barbara's selection this month.



BARBARA: We note that Crossfire is the quarterly movement selection for the next three months. Call it coincidence or whatever you wish, but as you'll remember we ran Crossfire as a workshop suggestion back in December. Since only one movement was selected, this month and for the next two months Joe and I will be spotlighting other workshop movements that look promising, as well as some of the accepted basics that need a bit of review.

JOE: Our caller has been workshopping a little movement called Mix, which we've been enjoying. While it begins and ends (in our example) with the same four dancers in an ocean wave, it's true to its name in that it mixes everyone. Those who were facing in one direction at the start will end facing in the other. Those who were in the center of the wave become the ends and vice versa. It also changes the left-handed wave into a right-hand wave.

BARBARA: As our example, we've begun with a left-hand ocean wave, the type you might get into from a dixie style (A). The description for Mix is that from this setup or from a two-faced line the centers will cross run while the ends slide together and trade.

JOE: So, from our left-handed wave (A), the two men in the center will start a cross run

while the two ladies on the ends of the wave will move together (B). As the men continue their cross run to the ends of the new wave, the ladies will start a trade — using adjacent hands or not, whichever is the custom of the area (C). In four or, more comfortably, six steps, the ladies will have finished their action and joined the men in an ocean wave once again (D).

BARBARA: Joe and I both have our feelings about the call, Mix. We like commands that in a way hint at what the movement is all about. Also, we lean toward calls that are short and distinguishable. Mix fits that category.

JOE: The movement has been around for quite some time and we understand that it has been used off and on by many callers. It's one of those figures that has been combined with other basics and experimentals. As examples, Mix the Top is a combination of Mix and Spin the Top; Mix the Deucey combines Mix and Acey Deucey. Although in our example we've used an ocean wave setup, keep in mind that it can also be done from two-faced lines.

BARBARA: As you've noticed, we labeled Mix as a *workshop* suggestion. This means that we don't expect to dance it in our mainstream clubs as a part of the regular program. We'll try to give "equal time" to established basics that are a part of "mainstream" dancing.

The Dancers

Walkthru

GLITTER EGGS for EASTER

By Phyllis Howell

HERE IS ANOTHER delightful idea that truly looks elegant and yet reaches that stage with very simple items. A perfect decoration for your Easter square dance party.



Materials Needed

Styrofoam eggs (any size) and/or plastic eggs from Leggs pantyhose
Elmers glue
Paper napkins or rice paper napkins
Brush
Clear glitter

Procedure

Tear, do not cut, the designs out of the paper napkins, choosing those patterns you wish to feature on your eggs.

Dilute the glue, 2/3rds glue to 1/3 water. Paint the glue onto the eggs.

Lay the torn napkin designs on top of the glue. Overlap the pieces until the entire egg is covered. If you use a single motif on one or two sides of the egg, cover the remaining portion of the egg with the plain part of the napkin.

Let the egg dry for a few minutes. Then paint again with the glue solution and sprinkle with clear glitter.

Several eggs and you have a most attractive and unusual centerpiece for your refreshment or entrance table. Give it a try.

Looking Ahead

If you gather ideas for future use, the same procedure can be followed to make Christmas tree ornaments or package ties. Use round styrofoam balls (any size); follow the preceding directions only insert a looped pipe cleaner into the top of each ball to hang it. Complete each ornament by tying a narrow ribbon at the base of the pipe cleaner.

UNUSUAL FLYER

WE WERE DELIGHTED with the unusual aspect of this flyer and hope it has reproduced well enough that you can read all the humorous comments aimed to entice dancers to the jamboree. The identical information was printed in German on the reverse side. The only omissions are the location, the time and the price, although we suspect all the dancers in Germany have been made aware of these practical necessities.


1977

SPRING-JAMBOREE

1-2-3 April

HAMBURG

IT IS
ONLY 10 MINUTES TO :

HIGHWAY	(FOR YOUR CAR)
MAIN STATION	(WHEN IT'S CRASHED)
AIRPORT	(FOR YOUR PRIVATE JET)
HARBOUR	(IF YOU PREFER YOUR OCEANLINER)
SHOPPING CENTER	(FOR YOUR WIFE)
CENTRAL PARK	(WITH YOUR GIRL FRIEND)

WE HAVE

PLACE FOR 1599 DANCERS
(FOR NO. 1600 WE OPEN THE BIG HALL)

600 PLACES FOR CARS
(IN FRONT OF DOOR)

75 PLACES FOR CARAVANS
(NICE AND COOL)

A GOOD AIRCONDITION
(NICE AND COOL)

CITY-, ALSTER-, HARBOUR-, SIGHTSEEING TOURS
(FOR VERY CURIOUS PEOPLE)

WE'LL HAVE

SPECIAL OPEN AIR DANCE (FOR THOSE WHO CAN'T GET ENOUGH)
AND A LOT LOT MORE

SEE YOU SOON-ON APRIL 1ST (IT'S NOT AN APRIL JOKE)

EAA5DC - **Stintfang Square Dancers Hamburg** - ECTA

BEING AN ASSOCIATION

DELEGATE

THOSE INDIVIDUALS fulfilling the office of club delegate to district or area associations frequently take the first step on the ladder to higher office in a square dance association, sometimes continuing all the way up to council or state responsibilities. For this reason and because they are the link between their own club and the association, carrying views and expressions both directions, it is important to select people who are truly interested in all phases of the square dance activity, who have time and who are available to travel.

A club should adequately inform all its members about the responsibilities of a delegate. Then when someone is nominated or appointed to this position, he will be fully aware of what is expected.

A delegate should know the opinions of his club so he can carry these ideas to association meetings. He must not be timid about speaking up to voice the views of those he represents but he must be wise in not being argumentative. He should also be open-minded so that at association meetings he will be able to impartially view both sides of an issue before making a decision that he honestly feels will be best for square dancing in general rather than just suit one group or himself personally.

A delegate will have a certain number of association meetings to attend (they may be some distance away), and, if he knows these dates early in his term of office, he should plan to be on hand or to have an alternate cover his absence. Without representation his club will (1) not have a vote and (2) not have a report back on what occurred.

A delegate should, indeed, report back to his own club on the meeting, keeping his reports simple but inclusive.

A delegate should keep an association informed of his club's activities so they will not conflict with other dates on the larger association calendar. He should also be ready to ask the association for assistance for his club — in a variety of ways — and for this reason should know what and how an association can do for his club. He should also publicize association activities to his club members so they might attend or benefit from them.

He should be thoroughly cognizant of how the association operates so he can explain its functions to his club and to any beginners' classes the club may sponsor.

In all probability he will be asked to assist with some association functions such as selling association dance tickets, cooperating in Square Dance Week, serving on special committees, etc. All this takes time.

Association meetings, almost without exception, function under Robert's Rules of Order and in order to assist a meeting to move along quickly and harmoniously, to vote intelligently, and to assist in other ways, it would be helpful for a delegate to be familiar with the more general aspects of parliamentary procedure.

Too often the position of club delegate is given too little thought. It is important.

20 SUCCESSFUL YEARS

THERE ARE OPEN clubs, closed clubs, small clubs, large clubs, clubs which dance 50 basics, challenge clubs. It's interesting to look at different club formats. Here is one club which for more than twenty years has featured only national, traveling callers.

The O C Twirlers Club (the initials stand for Oklahoma City) limits its membership to 100 couples due to the size of its hall. New members are drawn from a long waiting list of applications. The annual turnover is small, between 10% and 15%.



The card design duplicates the club badge.

The dance season runs from September to June with dues being \$18.00 a season. Eight

regular dances are presented each season with one or two bonus dances being added as finances allow. Each member is allowed to bring four guest couples per season and guests pay \$3.00 per dance.

76-77 SCHEDULE OKLAHOMA CITY TWIRLERS	
Sept. 22	- Johnny LeClair.....Arizona
Oct. 27	- Ron Schneider.....Florida
Nov. 24	- Jerry Schatzer.....New York
Dec. 8	- Gary Shoemake.....Texas
Jan. 19	- Marshall Flippo.....Texas
Feb. 23	- Melton Luttrell.....Texas
Mar. 30	- Frank Lane.....Colorado
Apr. 27	- Beryl Main.....Colorado
May 25	- Kip Garvey(Bonus)Massachusetts
June 15	- Ken Bower.(Bonus)...California
Guest Fee - \$3.00	
Guest Reservations: 525-6149 or 842-5942	

The 1976/77 schedule of dances.

Some of the traveling callers have been a part of the club's program since its inception. And the callers presented represent a cross-section of the country.

The O C Twirlers have discovered that this formula works for them and is one they enjoy. It appears to be one which is also enjoyed by many dancers in their area as is shown by their waiting list for membership.

BADGES OF THE MONTH

SQUARE DANCERS ARE, naturally, square, but not as the "outside world" might think of that term. It's simply that square dancers dance in a square and use the word in relation to their activity. Such a use is noted in our three badges for April. Three clubs from three different parts of the United States have come up with three totally different ways of using "square" in their club name.

Square Saints

From St. Augustine Shores, Florida, come the Square Saints with their name reflecting the name of their area. St. Augustine Shores is one of those rapidly growing planned communities, five miles south of the city of St. Augustine. The club dances every Tuesday night in an air-conditioned recreation center and visitors



The WALKTHRU

are always welcome. The Square Saints' badge has a royal blue background with white lettering and gold halos and squares.

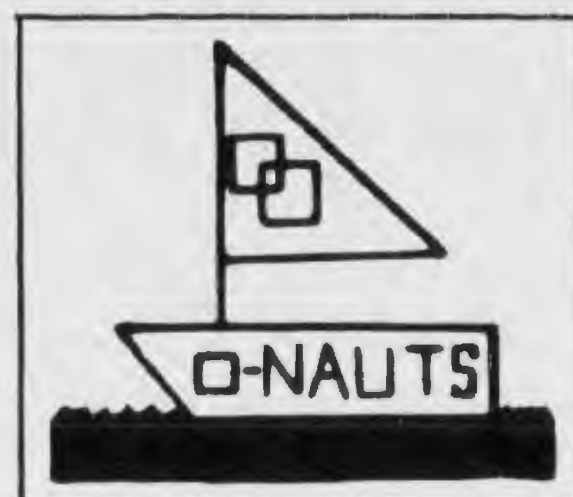
The Square C's

Moving up to Covington, Louisiana, we find The Square C's, again a group named for the town in which it meets. Coincidentally it matches the initial of the club caller as well. The background for the badge is black, has white lettering and tiny, sparkling rhinestones are used for the large C. Dancing every Monday, the club meets in the Covington Middle School.



Square-nauts

To the West Coast this time, we find a rather exclusive club known as the Square-nauts. To belong to this group one must be both a sailor and a square dancer! At present the club has three squares and their dancing is somewhat



limited as it's often difficult to find a sailboat large enough to accommodate all of them as they dance. Initiations take place — rather precariously — once or twice a year on the bow of a sailboat. In addition the club does travel together to visit other clubs and the individual members also belong to various clubs and workshops in the San Francisco Bay area.

SQUARE DANCE DIARY *by a square dancer*

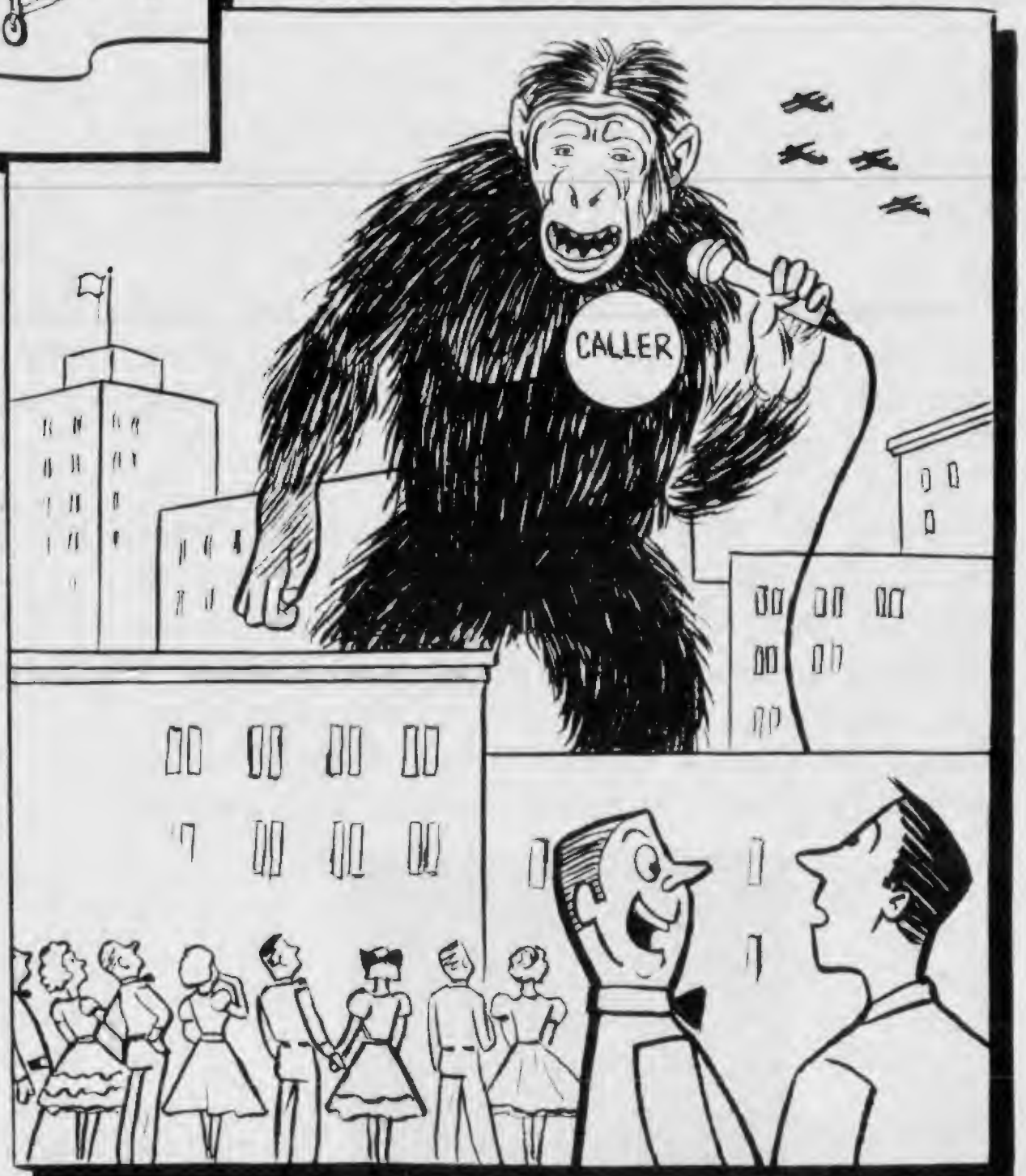
The public is in for some novel views of our hobby as we focus on

SQUARE DANCING IN THE MOVIES



"I DON'T CARE IF YOU DO HAVE A BUDGET PROBLEM. YOU'VE GOT TO HAVE FOUR COUPLES TO MAKE UP A SQUARE."

"RATHER NOVEL WAY TO GET SQUARE DANCING INTO THIS NEW SEQUEL"



Round Dancing in HAWAII

By Harry C. Reed

ROUND DANCING in the island state of Hawaii is coming of age. You can now find all of the top 15 classics being programmed in most of the island clubs. If you are interested in ratings, the island dancers routinely do a good percentage of those listed on the "top ten." You will even find dancers dressed in "Aloha" wear doing *Elaine*, *Reviere DuLune* and *Lovely Lady*.

The majority of island dancers live in or near Honolulu where, incidentally most of the state's population is concentrated. Depending on the day of the week, there will be a class close by working somewhere between the simplest two-step and a challenge level, internationally styled waltz or quickstep.

Visitors to the island state are an important part of the local program. They are a valuable source of information on mainland trends and furnish an opportunity for the islanders to gain current material. Visiting teachers can usually be coaxed into showing or teaching a new dance. Some have even found time to run a clinic or special dance, which is sponsored by a local club. An example of this was an all afternoon and evening workshop by Jack & Darlene Chaffee as they returned from Asia with an American Square Dance Workshop tour group.

There are not a large number of round dancing couples in the islands but those who participate in the statewide organized program are really dedicated. Class and club attendance

is always good. Four of the nine square dance clubs on Oahu have round dance teachers programming rounds at their weekly dances.

The State Square & Round Dance Convention, held annually the first week of February, is now a big plus to the local round dance program. For the last three years pre-rounds plus a 2 and 2 schedule have been programmed. Also, a nationally recognized round dance teacher couple has been hired for these recent conventions. In 1977 it was Anita & LeRoy Stark and in 1978 it will be Emmett & Monette Courtney.

Round dancing in Hawaii makes no seasonal adjustments. It continues on a regular schedule throughout the entire year. The weather is always delightful, therefore dancing out of doors or in open air halls is the rule. The mean temperature for an evening dance is always near a delightful 75°F. One surprise to most visitors is that workshops are done in casual, Hawaiian oriented dress. Of course, traditional square and round dance clothing is expected at club and Federation dances as well as the annual State Convention.

Hawaiian dancers display the typical polynesian tradition by making each visitor feel welcome. A letter in advance of your next island vacation, or a phone call upon arrival, should get you an invitation and possibly a "pick-up" at your hotel by one of the local dancer couples. Dancing in Paradise will be a long remembered event — try it the next time you are in our 50th State; you'll love it!

1977 National R/D Festival

By Frank and Iris Gilbert, Largo, Florida

IN RESPONSE to many inquiries and comments pertaining to the National Round Dance Festival to be held in Kansas City, Missouri, July 28, 29, 30, 1977, we would like to answer some of the questions.

1. The Festival is sponsored by, but not limited to, the 70 National Carousel Clubs (which represent some 2,000 dancers) and is open to ALL round dancers. Due to space limitations, it was concluded that the program must be limited to intermediate and more

advanced round dancing. Some examples of dances in the Intermediate category are: Whoopee, C'est Si Bon, Somewhere Over the Rainbow, I Wanna Be, etc. High Intermediate would include Rising Stars, Adoration Waltz, Torero, etc. In the Advanced/Challenge level are Glenn's Adios, Wyoming Lullaby, Maria Elena, Till, etc.

2. It is unfortunate that we have to squeeze so many dance affairs into the short three months of school vacation and easy travel weather. The July 28-30 dates were picked by a large majority vote after considering some 60

different dance affairs during 1977. Many of these are just prior to or just after the National Square Dance Convention, so it is impossible to choose a time that does not conflict with some affair.

3. The National Round Dance Festival was not designed to split round dancing from the National Square Dance Convention. We need them and they need us, so there is no reason to consider such a subject. We all realize that the National Square Dance Committees must work with the facilities available and they do their best with what they have. Naturally, their first obligation is to the square dancers, as it is a square dance convention, but they do arrange the space available as best they can to provide for the round dancers. This does not mean that round dancing should not and will not continue to be a part of the National Square Dance Convention. However, round dancers, like

square dancers, enjoy a weekend of dancing with good facilities, which is the intent and purpose of the National Round Dance Festival in Kansas City this July, where top facilities are available.

4. A great program is in the making which includes 24 well known round dance teachers from all over the country who are scheduled to bring you new dances and clinics for dance improvement in styling, dance technique and examination of basics at all levels, plus there will be many excellent cuers from various sections of the country. Also, there will be exhibitions by round dance groups and professional international dancers, and some new ideas to give a full three days of enjoyable dancing.

Registrations are to be mailed to Bernice Baur, 300 64th Avenue, St. Petersburg, Florida 33706.



Bobbie and George Stone – Largo, Florida

INVITED TO ATTEND a square dance class by friends in Huntsville, Alabama, George and Bobbie Stone fell in love with the activity and immediately proceeded to gulp up all the joy, friendship and other benefits derived therefrom. They still enjoy square dancing but, because of their increased interest in round dancing, they are not able to participate as much now.

George's vocation is in retailing and he is employed by a large department store chain. As a consequence, he has been transferred several times since the Stones first encountered square dancing in 1963. While still in Huntsville they became interested in round dancing.

Transferred to Putnam, Connecticut, their interest continued for the next two years with a circle of new friends. They lived so far away from a town where they could round dance that George began working out the dances from the cue sheets. One could say that this was the

beginning of their teaching career in round dancing – teaching first themselves and then close friends.

The next move was to North Carolina where the Stones quickly became involved in square and round dancing. Here George volunteered to be the teacher when friends expressed an interest in learning new rounds. Later they were asked to take over a round dance club in Charlotte and their teaching activities were stepped up.

George and Bobbie attended every round dance clinic in North Carolina and began going to Manning Smith's Round Dance Institute. They highly recommend this clinic for new aspiring teachers. When a group of interested leaders got together and decided it was time to establish an association, George was elected its first president and proceeded to organize the association and set up its constitution.

After five years in North Carolina the Stones were transferred back to Huntsville where they found that round dancing had all but stopped. They got busy and formed a group of round dancers by contacting some of their old friends.

Two years later it was on to Largo, Florida, where George continues his career in retailing. It didn't take long for them to get established in teaching in Florida where they now have two large groups which meet once a week. They are one of three couples who formed and sponsored the first International Style Round Dance Clinic – a smashing success with 100 couples attending and which is now an annual affair.

The CALLERS



More on Judgment

By Mort Simpson, Sierra Madre, California

Note: This article is one in a series of special helps to callers written by veteran callers from all parts of the square dance world. Portions of these articles may appear as sections of the Callers' Textbook when it is published later this year. Many of these articles are elaborations on textbook chapters which have already appeared in the magazine.

THE DICTIONARY defines JUDGMENT as *a decision, especially in a court of law — also good sense*. Since a caller's word is not law, this chapter will concern itself with the good sense aspects of decision making. A caller's career depends on dancer acceptance in a manner not duplicated in many other entertainer situations. His position as director of a physical form of group entertainment puts him in direct contact with his "public" since his commands must be understood by every participant in order for his function to be fulfilled. The dancers' acceptance or rejection of the caller's efforts is sometimes painfully obvious immediately following a tip. Keeping this immediacy in mind, it becomes evident that the decisions a caller must be continually making are of extreme importance regarding his image as presented to the square dancer.

While engaged in the act of calling, the caller must have many things on his mind other than the figures he is working. His thoughts must include the maintaining of a good voice/music balance so that his commands are not overshadowed by music or vice-versa. In order to accomplish this he has some decisions to reach regarding the knob-twisting he must do. *Nothing* is more distracting to the dancer than continuous *indiscriminate* volume fluctuations. An accomplished sound technician will use great care in modulating the sound. The caller who has done his homework regarding microphone and sound techniques, will be aware that it is generally best to keep a hands-off policy relative to the knobs when it comes to raising and lowering the volume. (See Chapter Eight on Sound.)

A prime concern of the considerate caller should be how to determine the optimum length of a tip. Many factors can influence his decision in this area and he must take into consideration such items as: the temperature and humidity in the hall, how late it is in the evening, the complexity of the figures in use at the moment, and the tempo of the singing call he plans to use in completing the tip. Much useful information can be obtained from watching the faces of the dancers. Smiling, eager faces generally mean they

can handle more. Exhausted, bored expressions tell the alert caller that it's either time to terminate the tip or shape up and get things going again. If it's early in the tip a couple of easy figures or a "gimmick" will usually put things on an even keel. Sometimes, however, the facial expressions fail to tell all. We all have seen dancers who indeed are smiling and having a good time and though tired are "hanging in there" not wanting to miss a beat. Here the caller must be sensitive to the dancer's physical condition and terminate the tip before it becomes a problem. If the dancer does a round dance and follows it with a patter call and a singing call, each taking five minutes, the total time on the floor of between 15 and 20 minutes may be enough and a break may be welcome. Fortunate is the caller who has the ability to tell when his dancers are tired — but happy and wanting more and then has the good judgment to call it quits.

ABOUT THE AUTHOR: Mort Simpson, a veteran caller and teacher in the Southern California area, has strong feelings relative to this activity as you can determine from the thoughts he has recorded here. In the calling ranks for many years, Mort calls for a number of clubs on a regular and guest basis and in recent years he and his wife, Dottie, have been staff members on the annual Dias de Danzas square dance vacation weekends.

How difficult or simple an evening's dance is to be also calls for an intelligent decision on the caller's part. In areas where square dancing is well-regimented there is very little left to the judgment of the caller regarding the "complexity level" of a given dance. Dancers are informed through advertising, or at the door, what the dance level will be. It therefore becomes a case of "dancer be aware" since the level will usually not be altered to accommodate dancers of lesser or greater ability. The caller however, at a date prior to accepting the booking, has had to determine the particular level or levels with which he wishes to associate himself. The complete caller will be able to call all levels, as well as a split-level dance.

In some areas, the "level" concept is not adhered to in the strictest sense. Regardless of the advertised level of a dance, the caller will be expected to keep the majority of dancers happy and dancing even though they have mixed capabilities. Thus the caller is put in the position of having to evaluate the dancers' competence in order to reach a decision as to how to handle the evening's program. His own talents are truly put to the test and if his decision is a good one he will keep everyone moving — as well as make them "reach" a bit to improve their dancing. Hopefully, their confidence in themselves as well as in the caller will increase.

Decisions made at times other than when he is calling may be more crucial to the caller's reputation of creating a favorable atmosphere in a given situation than those made "under fire." Good judgment leads to a decision which will afford the most beneficial results to the largest number of people concerned. As an example, there are occasions when a request for a particular singing call or basic may reflect only one requester's wishes. If the caller suspects that this is the case, he must decide whether he will benefit more people by granting the request or by refusing. This determination can only be made by correctly evaluating the wishes as well as the capabilities of

the majority in attendance. If he decides it would be better not to honor the request, he must be prepared to say "no" to the requester without ruffling feathers. This ability is an indication of genuine leadership. A truthful explanation giving the reasons behind the decisions will be accepted by a dancer more quickly than an "excuse" which most dancers will readily see through.

Square dancers are basically "down to earth" people and appreciate being included in the making of decisions.

Along this line, callers are now faced with an ever increasing problem in convincing clubs that classes should be conducted for an adequate number of sessions. CALLERLAB now recommends a minimum of forty-one lessons. There also appears to be a developing trend where classes are continued as "Transition Workshops," thus the new dancer is given a chance to develop his skills in an atmosphere friendly toward his situation.

Since the caller is the one who is putting his reputation as an instructor on the line, it behooves him to insist that a sponsoring club or organization gives him the opportunity to prove his point. A square dance club's reputation also may someday depend on the dancing ability of its members. The caller who feels his responsibility to the sponsoring organization — to the square dance activity in general — as well as to himself should, therefore, present all the facts, along with his beliefs regarding the subject to the club. As stated earlier, square dancers like and appreciate being included in the making of decisions regarding their activities. The astute caller/leader will present an accurate account of the situation and then let the club members convince themselves that they should follow his recommendations.

At the same time the caller must be prepared to make the toughest decision of all — that of saying "no" if a counter proposal is offered which compromises his convictions to an intolerable extent. Obviously this is an exceptionally difficult decision for a new caller, who needs and wants all the experience and exposure he can get. It should be kept in mind, however, that it is the caller's reputation, and thus his future, that is being bandied about — by himself as well as by the prospective class sponsor.

Keeping Your Public Informed

All the good judgment in the world will not benefit anybody if the decisions are kept secret. People like to know where they stand regarding matters that concern them. This works both ways! On occasion, the caller must realize that it is not he who should be making a decision. At times there are matters which may affect the caller but where the decisions are best left to a club president, treasurer, or perhaps a round dance instructor, if one is working the dance. In the case of the guest caller who will be working for the club one night only, he would be well advised to inquire of a club representative as to their policies concerning visiting caller guest tips, announcements of his own (the caller's) upcoming events, break time, must the hall be cleared by a certain time?, etc.

Being the good teacher that it is, experience gives a big advantage to the caller who has "been at it" for a long time. He has undoubtedly made judgments over the years that he can apply to current situations, thereby putting himself in the comfortable position of having confidence in his

determinations. This confidence in turn generates a feeling of trust in the dancers' minds regarding anything the caller may say. Hence, an implied responsibility to always be right is imposed on the caller. All well and good — BUT — a caller who is sensitive to his responsibilities must remember to frankly admit when he is wrong. He must keep in mind that his position does not give him license to bend the truth. Square dancers are neither dumb nor are they insensitive to an attempt at covering up a mistake. It is usually quite obvious to them what is going on.

It is hard to believe that there are any callers who would deliberately set out to lose the support of even one dancer. Yet there are those who will tell an off-color joke over the microphone with the full knowledge that there is certain to be someone in the hall who will be offended! Inveterate joke tellers apparently cannot understand that not all people enjoy jokes in poor taste and are doubly offended when put in the position of having to listen against their will. Easiest judgment of all: Never tell a questionable joke over the microphone! An amusing true story maybe, if the time seems right, but never a dirty or four-letter worded joke. Remember — dancers come to dance, not to stand and listen to narrations that have nothing to do with the square dance.

Speaking for More Than Just Yourself

Some of the most influential decisions made by a caller are those made at beginners' classes. Class members often do not realize for quite a time that there may be people, other than the caller, who are in a position of responsibility. Classes sponsored by clubs usually have members or a club representative present in order to help keep things running smoothly. However, new dancers generally see or hear only the caller as a person of authority until they begin to relax and look about them. The caller therefore should exercise extreme care in his handling of the many questions brought up by new dancers. His thoughts and views will become those of the class members and much can be done at this stage for the good of not only the dancer, but also of square dancing in general.

The caller who is judicious in his thinking will realize that due to his position as a leader, he will be making deliberations that may affect the lives and happiness of many people. He should therefore keep in mind that he must consider "both sides of the coin" before letting his thoughts be known. It is not improbable that some of his views may influence the future of the square dance activity as a whole, since he may at times be asked to call a demonstration dance, or be interviewed on radio or television.

Hopefully, new callers will be made aware of the many responsibilities incumbent upon them and in view of this, expend a portion of their energies in an effort to understand the ethics and philosophies of the calling profession and of square dancing in general.

Judgments based on first impressions are often beneficial by their very nature. However, circumstances change over the years and an open mind to new solutions for old problems can be an asset. A good rule for callers to follow might be: If there is any doubt in your mind about the advisability of a particular statement, don't say anything; re-examine the problem until you're sure you are right, then get out there and tell it like it is.

LADIES ON THE SQUARE

FASHION FLING



WE'VE SAID IT BEFORE but it bears repeating, square dance ladies are renowned when it comes to designing and sewing attractive and unusual costumes. Take a look at these creations from three different parts of the United States.

Metairie, Louisiana

Janie Creel modeled this beautiful outfit in the fashion show at the 25th National Convention last June. 25 yards of smocked, pleated trimming are used in the six rows of the skirt and are joined together with crocheting which Janie did while riding in the car with her touring-calling husband, Johnny. The deep V-shaped bodice is made from beige dacron/cotton with the same fabric used at the top of the puff sleeves and at the bottom of the skirt. Tiny, brown buttons accent the center of the yoke.

Janie Creel



Martinez, Georgia

Ruby Carey won a first place blue ribbon in the sewing competition at the Augusta Exchange Club Fair last October with this beautiful green and yellow party dress. Nylon fabric is used over yellow polyester. The skirt has seven 4" ruffles with the same size ruffle used at the top of the bodice. Each ruffle is edged in white lace. In addition to sewing 27 square dance dresses, all with matching shirts for her hus-

band, Edgar, Ruby makes her own street clothes as well!



Ruby Carey

Ridgecrest, California

Beverly Carleton has adapted the currently popular overall-look to a charming square dance dress. The full circle skirt is made of blue denim with the bodice following the lines of a bib and fastening with wide overall straps and buttons. The blouse is sewn from a bright red hankiechief fabric. It has a mock turtleneck and long sleeves with snap-on cuffs. A truly perky result.

Beverly Carleton





The GRAND TEACUP CHAIN

IN TALKING ABOUT gimmick dances, those with a fairly long sequence that need to be memorized by the dancer, we took a good look last month at the Teacup Chain. It's only natural to imagine that from the basic Teacup pattern would come a wide variety of *inventions* — among them the Grand Teacup.

Starting from a square (1) the Grand Teacup, like the Teacup Chain, involves just the ladies, with the men staying in home position ready to arm turn each of the ladies as they reach his home spot.

The basic rule here is that all four ladies



work simultaneously, either going into the center and starring or moving along the sidelines to the next man who will turn them. The direction the ladies travel, as in the Teacup Chain, is to visit each of the four positions around the square counterclockwise.

As the pattern starts four ladies star by the right (2) and turn three-quarters. Leaving the star they turn the waiting man with a left forearm (3) leave him and head to the right (counterclockwise) to turn the next man with the right forearm (4).

At this point the dance is half completed in a total of 16 steps. Continuing to alternate their hands the ladies move into the center for a left hand star (5), turn it once and a quarter and leave the star at the only remaining position





that they have not yet visited to turn that man with a right forearm (6). Traveling along the perimeter of the square they leave that man and head for home to be courtesy turned by their partner (7). Total: 32 steps.

The task of the men in this dance is typical of the responsibility faced by so called inactives in many square dance patterns. They leave home to reach out and receive the next lady coming their way (see Figure 4) and then, in the process of turning that person relocate themselves back at their home position. This particular pattern is one that can be called descriptively without even using its name. To be effective the timing needs to be worked on so that all eight dancers move in sync with each of the others.

Although the Grand Tea Cup Chain is one of those figures, like grand square, that is memorized by the dancers due to the lengthy sequence, the caller is able to help out through the use of directional commands. Here is one version as called by Sie Watson of Phoenix, Arizona.

**Four ladies chain three quarters 'round
Turn 'em boys an arm around
Four ladies center, grand teacup chain
Star by the right three quarters 'round
He'll take you out with the old left hand
And send you right to the next old man
He'll put you in a left hand star
Go once and a quarter from where you are
He'll take you out with the old right hand
And send you right to a left allemande**



26th National Square Dance Convention

"World's Greatest Square Dance Event"



JUNE 23, 24, 25, 1977 • ATLANTIC CITY, NEW JERSEY CONVENTION CENTER

WELCOME to Atlantic City, New Jersey. You are invited to the largest fun-filled convention in the world. Come and dance at the ocean side on the Boardwalk June 23, 24, 25, 1977. This National Convention will be held in the largest convention center ever to host a National Convention — over 500,000 air-conditioned square feet of dancing space all under one roof. Programming will include rounds, challenge, advanced, intermediate and mainstream dancing, as well as a youth room and contra dancing.

Round Dancers — Do you believe a wood-floored ballroom complete with crystal chandeliers? That's only one of the rooms available for rounds. Square dancers' rounds, programmed rounds, request rounds, and workshops will be featured in various areas throughout Convention Hall.

Challenge Dancers — 18 to 20 hours of challenge dancing are planned. Do you recognize "stimulate," "crossfire," "reload," and "diminish the line?" If so, this is for you. Kopman, Lasry, Gulley, Williams, Garvey, Howell, Hudson, Stinchcomb, Poison, and Foote are only a few of the callers scheduled here. For experts only!

Advanced Level — Room for 130 squares here with 16 to 18 hours of advanced level dancing scheduled for those who enjoy a faster pace. Advanced level is all mainstream figures plus 50 more basics. Mainstream and intermediate level dancers are encouraged to attend advanced level workshops. Try it, you might like it!

Intermediate Level — A step above mainstream, a step below advanced. If you've only danced mainstream, try this level — especially the workshops. This level is mainstream plus 20 basics.

Mainstream Dancing — This is the 75 Basic level plus (CALLERLAB) figures. There will be room for 480 squares at this level simultaneously.

Basic Level — This is the Basic 50 or CALLERLAB 38 level. New dancers will find

this a very comfortable level.

Contra Dancing — Workshops and contra dancing are planned for those who enjoy this increasingly popular form of dance. Try it if you've never done it. The Virginia Reel is a contra most of us have danced. All levels will be workshopped from the very beginning to advanced level — and they can be challenging!

Youth Room — Space for 60 squares in an area set aside for teens. Top callers are scheduled here, but it's for teens only.

Clogging — If you're interested in a clogging workshop, write to Harry Evans, Box 383, Glassboro, N.J. 08028 and tell the committee.

The folks in charge of the 26th are trying to include something for everyone. If you feel they've left out your pet interest, let them know — this is your Convention!

WHOOPS — SORRY!

In our Interview Report with the 26th National Convention Committee, an incorrect disbursement amount was stated. Here's how the paragraph on page 18 of the March issue should have read: "Now, look at the size and scope of our Convention. We are budgeting close to \$200,000 in receipts and about \$180,000 in disbursements."

Convention Briefs

How are things going? Many dancers throughout the U.S., Canada and other countries have asked that question. By mid-December the 26th National Committee was completely on schedule. At that time registrations had passed the 12,000 mark with all but two states represented.

The question of registration of small children has been raised. The National Committee has made it a policy to admit children under two years of age without registration. The policy of the 26th National will be that those children under two will receive a complimenten-
(Please turn to page 78)

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Japan

Members of the Fuji Squares from Yokota Air Base and the Tokyo Square Dance Callers Association sponsored a New Year's Eve dance at the Yokota Rec Center. Over 300 Japanese and American square dancers shared the music and friendship. Tac Ozaki, caller for the Fuji Squares, was Master of Ceremonies, interpreter, and host caller. Other members of the Association shared calling duties. At midnight all joined together in singing "Auld Lang Syne." There were some complaints of sore feet the next day but everyone agreed it was a gala party. The Fuji Squares dance every Friday night at the West Area School on Yokota. Contact Dick Arp, PSC Box 1463, APO San Francisco, Ca. 96328.

— Maryls Moore

An exhibition by wheelchair square dancers at a past National Convention attracted the interest of Te and Take Takeda of Tokyo and they returned home determined to start a Wheelchair Club in Japan. Donations were solicited and they now have one square of wheelchair dancers and one square of walking handicapped square dancers. Te made the long dresses for the ladies and the shirts for the men. The Takedas have a van and each dance night the dancers are picked up and taken to the hall. In September the dancers exhibited their skills at the All Japan Square and Round Dance Convention in Hakone and it was a heartwarming experience. They still need \$886.52 to complete the purchase of chairs to make up

two squares. Any donations will be gratefully accepted. Send contributions to Steve and Fran Stephens, 151 Dryden Drive, San Antonio, Texas 78213.

Kansas

Plans are now being finalized for the 27th Annual Southwest Kansas Square Dance Festival to be held at the Civic Center in Dodge City April 1st and 2nd. Featured caller will be Marshall Flippo, assisted by local and area callers. Dave and Nita Smith will be in charge of the round dance workshop and program. Special entertainment on Saturday night will feature the Air Cap Tappers from Wichita.

North Carolina

Limited to 35 squares and one of the outstanding festivals of the south, Holiday Fiesta will be held April 29th and 30th at Convention Hall, Holiday Inn in Boone. Bill Volner and Fred Keller will be featured. A separate session of advanced level dancing will be held on Sunday, May 1st from 10 A.M. to 12 Noon.

Co-sponsored by Hanover Swingers, Happy Squares, and Port City Mavericks, the 2nd Annual Azalea Festival will present Tex Brownlee on squares and Ruth Jewell on rounds. The date is April 16th; the place is the YMCA in Wilmington. Groups attending are invited to bring their club banner.

Ohio

The 18th Annual Buckeye Square and Round Dance Convention will be held May 6-8 at the Convention Center in Cincinnati. All dancing will be under one roof with top callers and round dance leaders for your dancing pleasure. There are excellent accommodations close to the Convention Center and camping facilities nearby.

Michigan

The Michigan Square Dance Leaders' Association invites all square dancers to its Spring Festival to be held May 15th at the High School in Brighton. Association callers will be presenting square dancing for all levels and a round dance room will be available. The Brighton Area has many campgrounds in the immediate vicinity and all will be open. For more information contact Vern and Shirley Scott, 716 Spencer Road, Brighton, Michigan 48116.

A yearly affair is the Tulip Time Festival to be held May 13 and 14 in Holland. Dancing May 13 will be at the West Ottawa High School

ROUND THE WORLD of SQUARE DANCING

Gym and on May 14 it will be at the Holland Senior High School Field House.

Northwest Michigan Square Dance Council will present the 22nd Annual Square Dance Festival May 20-22. Dancing will be at the Traverse City High School Gym. Local callers will be on hand Friday night with John Hendron scheduled for the Saturday dancing and Ralph Silvius on the program for Sunday. Jack and Pat Farmer will conduct round dancing.

Kentucky

"18th Extravaganza," the Spring Festival sponsored by the Kentuckiana Square Dance Association, will take place April 15-17 at the Kentucky Exposition Center in Louisville. Callers for the three-day event include Johnnie Wykoff, Dick Han, Dick Jones and Bob Fisk. Frank and Phyl Lehnert will conduct the round dancing. Exhibitions are being planned. For further information contact Bob and Rosemary Washer, 1216 Inveraray Court, Louisville, Kentucky 40220.

California

The Japanese Callers' Association has invited Bob and Lois Fisk of Chino to do the 10th Annual Summer Camp in Hakone in addition to dances in Tokyo. The Fisks, along with a number of square dancers on the Swinging Stars tour, will be in Japan from July 10th to the 24th. Bob and Lois, along with Lee Schmidt, are also escorts for the tour.

England

Square dancers in England were delighted to welcome Vaughn and Jean Parrish, of Boulder, Colorado, to their shores recently for a whirlwind, one-week tour. Vaughn and Jean were hosted by various families during their stay and Vaughn attended and lectured at a meeting of the Callers Club of Great Britain and called for five square dances in and around London. It was a memorable trip for Vaughn and Jean and was equally enjoyed by the square dancers of the area.

New York

The Skirts 'n Shirts, a teenage square dance club of Williamsville, held their 5th Annual Benefit Dance for the Crippled Children's Camp Fund last January. Donations amounted to over

\$595.00 and the group would like to thank the callers who donated their time and the many dancers who supported the affair.

Isle Squares, Ocean Waves, Richmond Dancers, and Staten Square Set, four clubs in Staten Island, join forces once each year as a reminder that, as square dancers, all belong to one family. The group sponsors an annual Roundup, to be held this year on May 1st (afternoon and evening). Callers will be Bill Dann and Don Hanhurst with Tom and Lillian Bradt in charge of rounds.

The Hot Footers of Sidney will hold their 6th Annual Spring Festival on May 7th. This is an afternoon and evening affair and will be at the Sidney Senior High School. Kip Garvey, Dick Schweitzer, Wes Wood, and Ken Hover will call for the square dancing. Phil and Nancy Rude will handle the round dancing.

May will be a busy month for square dancers in New York. Another event, scheduled for May 21st, will be the 15th Annual Festival sponsored by the Central New York Square Dance Association. The location is the Coopers-town Elementary and High Schools in Cooperstown. Callers include Ken Anderson, Ed Foote, Ross Howell and Chuck Stinchcomb. Murray and Dot Truax will conduct the round dancing. Visiting square dance friends are invited to come early or stay over to visit the many attractions of the historic and picturesque Cooperstown area.

Arkansas

Cherokee Squares of Cherokee Village will be five years old on July 23. The club has a membership of over 200, holds one new class each year, has a different caller every Saturday night and dances in an air-conditioned hall that holds 60 squares. Frank Lane will call on April 2; July 9th Dell Trout will be on hand; Sam Mitchell will be calling on September 17th. Cherokee Squares invite all square dancers to join them at Omaha Center in Cherokee Village.

Mexico

In November, 1976, Jack and Mary Orem started a beginners' class in San Carlos, Sonora. An initial turnout of 40 senior citizens, plus a 12-year old from British Columbia, arrived at the Casa Movilles Trailer Park, motivated and eager to dance. Within a couple of weeks a club was formed and the name, "Bailadores al Cuadro de San Carlos," which translates to "Square Dancers of San Carlos," was selected

and a club banner was made by Virginia McFall. To date the class has been taught most of the 50 basics and about 20 dancers are expected to graduate in the spring. Most Gringos arrive in the fall and spend three to six months, departing for their homelands in the spring. Naturally, there is a continuous turnover of members coming and going. The beginners' class averages about six hours of dancing each week, divided into three sessions. Club level dancers have a workshop and dance every Thursday evening. There are members from nine States, Canada and Mexico, so the group considers themselves an international club open to all square dancers.

Maryland

So that others might "Take Pleasure in Seeing," the Susquehanna Swingers of Havre de Grace and the Rising Sun Lions Club will jointly sponsor their first annual Maryland Eye Bank Dance at the Rising Sun High School on May 8th. This benefit dance is expected to draw dancers from Maryland, Pennsylvania, Delaware and New Jersey. Many fine callers from Maryland and Pennsylvania will be on hand, including Patti Valiska. Used eyeglasses will be collected for free distribution overseas.

Indiana

The square dance float is a tremendous vehicle to use to promote this great activity. Involved in one of the many square dance float projects is the Wrong Way Squares of Hebron. Started five years ago, their float has won the parade trophy for three years in a row. Two squares dance on the float and they have two

squares on standby. Caller Joe Braun tells us the float is now a tradition and the club members have become very experienced in float building.

Germany

The Spring Jamboree of International Square Dancers will be held on April 1-3 at the Alsterdorfer Sporthalle in Hamburg. Sponsored by the European Association of American Square Dance Clubs and the European Callers and Teachers Association, these Jamborees are held four times each year and are regularly attended by square dancers from England, Holland, Belgium, Spain, Italy and Germany. Occasionally dancers from Turkey, Egypt, and other remote places attend. Hamburg has appeal for artists, musicians, nature lovers and sightseeing, besides offering the fellowship of square dancing with people from many different countries.

Florida

Florida's 1st International Round Dance Clinic was held in Lakeland January 7-9 and was an outstanding success with 100 couples participating. Eleven states were represented and dancers came from as far away as California and Canada. The Palmquists will be back next year for this great dance weekend and over 30 couples had pre-registered at the conclusion of the clinic. Guiding lights behind the affair were Bobbie and George Stone, Lorraine and Paul Howard, and Harriet and Herb Gerry.

Oregon

A three-day weekend of family fun is of-
(Please turn to page 80)

A great way to promote square dancing — Wrong Way Squares of Hebron, Indiana, and their square dance float.



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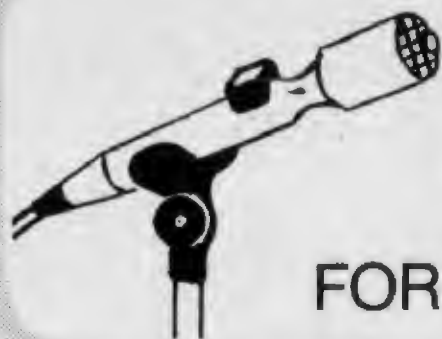
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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

April, 1977

MANY AREAS don't rotate. Those dancers who do find that it's a nice custom, if you're heads in the first half of the tip, to be sides in the next. In those areas where "rotating" is customary the callers, at the end of the final call in the tip, will say "rotate" and every square will turn 90° counterclockwise. The dancers take this for granted and they do the rotating automatically.

Mike Seastrom of Northridge, California, has made a special project of building in a Rotate so that at the end of the first half of each tip the dancers find that they have automatically moved to the right one position in the square.

"The possibilities for this type of pattern are virtually limitless," says Mike. "When working with a group that might not be accustomed to the practice, I may start out with an easy one":

One and two go right and left thru
Three and four go right and left thru
New one and three go right and left thru
Or,
Four ladies chain
Sides promenade half way
Heads flutter wheel, sweep a quarter
Centers zoom
New centers star thru

Another non-complicated example might be:

Heads star thru, pass thru
Spin chain thru, spin chain thru
Right and left thru
Dive thru, star thru

By the middle of the dance Mike's examples might involve a few more of the Mainstream Basics like these:

Heads crosstrail round one to a line
Curlique, coordinate
Couples circulate
Men only circulate
Bend the line, ends star thru
Centers pass thru and U turn back

Four ladies chain three quarters
Four ladies chain across
Sides promenade halfway
Heads curlique, walk and dodge
Right and left thru
Swing thru, boys trade
Boys run, half tag trade and roll
Right and left thru
Dive thru, star thru

Four ladies chain
Heads curlique
(Walk straight ahead single file, lady in lead)
Split the sides
Lady go left, man go right
Around one to a line (2 men, 2 girls)
All curlique
All cast off three quarters (8 hand wave)
All the girls turn back
End couples only promenade three quarters
Centers bend the line
Right and left thru

Heads flutter wheel, swing thru
Spin the top, extend (step ahead)
Extend again, centers recycle
Swing thru, spin the top
Step thru, everyone partner trade

There are many more. Actually the principle, according to Mike, works like this:

Working with your favorite method of blocks or dancing dolls on a table, simply move your men to their rotated position, keeping them in sequence, then dance their partners to them. The reverse also holds true and you will achieve the same results if you rotate the women and then dance their men to them. It's very simple to beef up your rotate figure by adding any call of your choice while moving one sex to their rotated position. If the men or women get out of sequence, zero out your figure to put them back. This can be very entertaining and challenging to yourself as you "sight call your blocks" through various calls and copy the calls down or tape record them as you go. Give it a try! You'll be surprised.

Finally, here are a number of Mike's favorites:

All four ladies chain
All half sashay
Sides face the gal you rolled away
Grand square (8 steps)

Heads pass thru, separate around one to a line
Pass thru, wheel and deal (girls in the middle)
Girls turn thru, star thru
Couples circulate, bend the line
Pass thru, tag the line, face in
Ends star thru, California twirl

Heads square thru four hands
Do sa do to a wave
Men run, men trade
Men run, men circulate, swing thru
Girls run, girls trade
Girls run, girls circulate
Swing thru, right and left thru
Dive thru, star thru
Right and left thru

Sides curlique, cast off three quarters
Spin the top, turn thru
Swing thru (outsides), boys trade
Boys run, tag the line face right
Boys cross run, couples circulate
Men only circulate, tag the line face right
Men cross run, bend the line
Pass thru, wheel and deal
Double pass thru, cloverleaf
Centers star thru

You might try some of these at your dances. Perhaps you'll find the practice will add nice variety to your program. Who knows, you might even try your hand at writing your own.

You may find when calling for dancers who are accustomed to rotating that you'll need to remind them, at least the first time, that they have already changed positions and there's no need to rotate again.

FLOMOTION

By Joe Saltel, Eureka, California

Heads square thru, pass the ocean
Spin the top, boys run
Bend the line, pass thru
Wheel and deal, centers pass thru
Swing thru, boys run
Tag the line, right
Couples circulate, wheel and deal
Turn thru, trade by
Left allemande

Thor Sigurdson

Emerson, Manitoba, Canada

Heads lead right
Circle to a line of four
Pass thru and wheel and deal
Double pass thru
Centers in and cast off three quarters
Pass thru and wheel and deal
On a double track
Dixie style to an ocean wave
Boys cross run
Swing thru and boys run
Tag the line, lady go left, boy go right
Allemande left

Heads lead to the right
Circle to a line of four
Pass thru, wheel and deal
Double pass thru
Centers in and cast off three quarters
Pass thru, wheel and deal
On a double track
Two ladies chain
*Slide thru and swing thru
Boys trade and turn thru
Left allemande
Or
*Slide thru to an ocean wave
Recycle
Swing thru, boys run, bend the line
Slide thru, square thru three hands
Allemande left

SINGING CALL

TWILIGHT ON THE TRAIL

By Ted Frye, Knoxville, Tennessee

Record: Square Tunes #173, Flip Instrumental
with Ted Frye

OPEN, MIDDLE BREAK, ENDING

Circle left when it's twilight on the trail

I'll jog along the world is like a dream

Left allemande do sa do gents star left

Once around and then turn thru

Left allemande swing your own promenade

Still I understand what real contentment means

Guess I was born that way

FIGURE:

The heads square thru and go

Right and left thru and then

Do sa do around again swing thru and then

Boys run half tag trade and roll

Pass thru and then left allemande

Swing the next one there promenade

Still I understand what real contentment means

Guess I was born that way

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

Here is the solution to the brainteaser by Bob Bozeman in the March issue of SQUARE DANCING:

Face your partner, pass out, partner tag
Left allemande, right and left grand
Bow to your partner

BITSIES

By Elsie Jaffe, Cleveland Heights, Ohio
(From promenade)

Sides (heads) put the lady in the lead
In single file keep moving*

*Heads (sides) to the middle, slide thru
Right and left thru, do sa do
Touch a quarter, left allemande

or

*Heads (sides) to the middle, slide thru
Right and left thru, pass thru
U turn back, turn thru
Left allemande

or

*Heads (sides) to the middle
Do sa do to an ocean wave
Recycle
As a couple lead to the right
Left allemande

CHAIN THEM HOME

By Darrell Hedgecock, San Jose, California

Four ladies chain
Courtesy turn and chain them home
Roll promenade, gents roll back
Allemande left alamo style (no balance)
Swing thru, right and left grand
Allemande right alamo style (no balance)
Left swing thru
Left allemande

CHECK

By Ron Bessette, Grand Prairie, Texas
Heads slide thru, swing thru
Boys run, half tag and face left
Swing thru, boys run
Half tag, girls run (check your lines)
Half tag (check this line)
Swing thru, boys run
Bend the line (check your line)
Half tag, trade, roll
Right and left thru, left allemande

OVER HERE

By John Smith, Middlesex, England
Four ladies chain across
Send them back dixie style
To an allemande thar
Men back up in a right hand star
Slip the clutch, left allemande

AUTO-ALLEMANDE

By Bill Armstrong, Los Angeles, California

One and three lead to the right
Circle to a line
Right and left thru
Star thru do sa do ocean wave
Spin chain thru make a new wave and
Rock it too
Reverse the wave (all turn back)
Allemande left

IN REVERSE

By Jim Davis, Seattle, Washington
Head ladies chain right
New head ladies chain across
Heads pass thru, chase right
Boys run, curlique
Boys run, swing thru
Spin the top, right and left thru
Star thru, dive thru
Slide thru, right and left thru
Sides flutter wheel and
Sweep a quarter
Pass thru, spin chain thru
Everybody do a U turn back
Girls circulate two places
Allemande left

SINGING CALL

THE NEW GREEN LIGHT

By Dave Abbott, Redding, California
Record: River Boat #110, Flip Instrumental
with Dave Abbott
OPENER, MIDDLE BREAK, ENDING
Four ladies chain go across the ring
You rollaway circle to the left
Go round I sing four ladies rollaway
You circle left I say left allemande
Then you weave the ring
Hey there's a green light you're free to go
Swing your partner promenade you know
Here's your coat and there's your shoes
And don't forget your blues
Your own canoe now you'll have to row
FIGURE:
Head couples promenade halfway around
You lead to the right circle four
And you make a line
Walk up to the middle and back
Go right and left thru like that
Star thru square thru three quarters round
Three hands around now and corner swing
Left allemande and promenade the ring
Well there's a smile upon your face
While another takes my place
And now at last dear the truth I've found
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

ROUND DANCES

STARRY EYED — Grenn 14241

Choreographers: Andy and Ann Handy

Comment: Active waltz using canter figures.
Full orchestra on music.

INTRODUCTION

- 1-4 Open-Facing Wait; Wait; Apart, Point, —; Together to CLOSED WALL, Touch, —;

DANCE

- 1-4 Hover Fwd, Side, Recov to SEMI-CLOSED; Chasse' Thru, Side/Close, Side to BANJO; Fwd, Fwd/Lock, Fwd; Manuv CLOSED RLOD, Side, Close;
5-8 Spin Turn, Check, Back; Back, Side, Close; Waltz L; Waltz L;
9-16 Repeat action meas 1-8 end in BUTTERFLY WALL;
17-20 Side, Draw, Close; Side, Draw, Close; Apart, 2, 3; Wrap, 2, 3 face RLOD;
21-24 Wheel 2, 3 face LOD; Fwd, Face, Close; Roll LOD, 2, 3; Thru, Face, Close to BUTTERFLY WALL;
25-28 Bwd Twinkle; Bwd Twinkle to BUTTERFLY; Twirl Vine, 2, 3; Thru, Face, Close to CLOSED WALL;
29-32 Dip COH, —, —; Manuv, Side, Close to face RLOD; Waltz R; Waltz R to CLOSED WALL;

SEQUENCE: Dance thru twice plus ending.

ENDING: Complete meas 32 then slide apart to Open-Facing and point.

DANCING ARCHES — Grenn 14241

Choreographers: Buzz and Dianne Pereira

Comment: Not a difficult two-step yet not for the beginner. Interesting music.

INTRODUCTION

- 1-4 OPEN FACING diag LOD and WALL Wait; Wait; Apart, —, Point; —; Together to CLOSED facing LOD, —, Touch, —;

PART A

- 1-4 Fwd, —, Turn 1/4 RF to WALL, —; Side, Close, Thru to LEFT-OPEN facing RLOD, Recov to CLOSED facing WALL; Side, Close, Side, Close; Side, —, Pickup to CLOSED facing LOD, —;
5-8 Fwd, —, Fwd, —; Side, Close, Thru to REV SEMI-CLOSED facing WALL, Recov to CLOSED facing LOD; Side, Close, Side, Close; Fwd, —, Fwd, —;

PART B

- 1-4 Turn LF 1/2, —, Side, Close; Turn LF 1/2, —, Side, Close; Fwd to BANJO, —, Check, —; (Fishtail) Behind, Side, Fwd, Lock;
5-8 (Hitch) Fwd, Close, Back, Close; Fwd,

—, Turn 1/4 RF to face WALL and partner, —; Turn Two-Step; Turn Two-Step to Closed facing LOD;

PART C

- 1-4 Fwd Two-Step; Fwd Two-Step; Turn Two-Step; Turn Two-Step face WALL;
5-8 Side, Behind, Side, Front; Pivot, —, 2, —; Twirl, —, 2, —; Walk, —, 2 to OPEN facing LOD, —;

BREAK

- 1-2 Apart, —, Point, —; Together to CLOSED facing LOD, —, Touch, —;

SEQUENCE: A — B — A — C — Break — A — B — A — C thru meas 7.

ENDING: Dance Part C thru meas 7 then Apart, —, Point, —;

DEAR WORLD — Square Tunes 177

Choreographers: Dick and Pat Whaley

Comment: A two-step in three parts and fun to do. Good catchy music. Cues on one side of record.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together, —, Touch to CLOSED M face WALL, —;

PART A

- 1-4 Turn Two-Step end SIDECAR M face RLOD; Bk, Lock, Bk, —; Bk/Side, Draw, —, Close; Turn/Side to CLOSED M face LOD, Draw, —, Close;
5-8 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Side, Draw, —, Close; Turn M face WALL in CLOSED, Draw, —, Close;

- 9-12 Twisty, —, 2, —; 3, —, 4 to BANJO, —; Fwd, Close, Bk, —; Bk, Close, Fwd to CLOSED, —;

- 13-16 Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, —; Fwd, —, Turn M face WALL, in CLOSED, —;

PART B

- 1-4 Side, Close, Bk, —; Side, Close, Fwd, —; Side face RLOD in OPEN, —, Point, —; Side face LOD in SEMI-CLOSED, —, Point, —;

- 5-8 Fwd Two-Step; Manuv M face RLOD, —, Side, Close; Pivot, —, 2, —; 3, —, 4 end SEMI-CLOSED facing LOD, —;

- 9-12 Fwd Two-Step; Fwd Two-Step M face WALL; Side, —, Behind LEFT-OPEN face RLOD, —; Side, —, Front face LOD in OPEN, —;

- 13-16 Circle Away Two-Step; Circle Together Two-Step end BUTTERFLY M face WALL; Solo Roll LOD, —, 2, —; 3, —, Thru to CLOSED, —;

- 17-20 Turn Two-Step; Turn Two-Step; (Twirl)

Side, —, Behind, —; Fwd, —, Turn M face WALL in CLOSED;

PART C

1-4 **Side, Close, Side, Close; Side, —, Thru to OPEN, —; BUTTERFLY M face WALL Side, Close, Side, Close; Side, —, Thru to OPEN face LOD, —;**

5-8 **Apart, —, Point, —; Together, —, Touch, —; Apart, —, Point, —; Together, —, Touch, —;**

9-12 Repeat action meas 1-4 Part C:

13-16 Repeat action meas 5-8 Part C:

SEQUENCE: A — B — A — B — A — B thru meas 16 — C plus Ending.

Ending:

1-4 **Circle Away, 2, 3 face RLOD, —; Lunge Swd, —, Recov, —; Together, 2, 3 face partner, —; Bend Knees, —, Chug Apart, —.**

RAZZLE DAZZLE — TNT 105

Choreographers: Les and Dort Fuhrman

Comment: An active and fun to do two-step. Peppy dixieland music. Cues on one side of record.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M face WALL, —, Touch, —;**

5-8 **Face to Face Two-Step; Bk to Bk Two-Step; (Twirl end in OPEN facing LOD) Walk Fwd LOD, —, 2, —; 3, —, 4, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Walk Fwd, —, 2, —; 3, —, 4, —;**

5-8 **Fwd, Close, Bk, —; Bk, Close, Fwd to BUTTERFLY M face WALL, —; Side, —, Behind, —; Side, —, Front, —;**

9-12 **Side, Draw, Close, —; Side, Close, Side, —; Side, Draw, Close, —; Side, Close, Side to CLOSED, —;**

13-16 **Turn Two-Step; Turn Two-Step end in OPEN facing LOD; (Twirl) Walk Fwd, —, 2, —; 3, —, 4, —;**

17-20 Repeat action meas 1-4 Part A:

21-24 Repeat action meas 5-8 Part A:

25-28 Repeat action meas 9-12 Part A:

29-32 Repeat action meas 13-16 except to end Part A in CLOSED M facing WALL:

PART B

1-4 **Side, Close, Fwd, —; Rock Fwd, —, Recov to face RLOD in LEFT-OPEN, —; Fwd, —, 2, —; 3, —, 4, —;**

5-8 **Side, Close, Bk, —; Rock Bk, —, Recov to face LOD in OPEN, —; Fwd, —, 2, —; 3, —, 4, —;**

9-12 **Circle Away Two-Step; Away Two-Step; Walk Together, —, 2, —; 3, —, 4 to**

BUTTERFLY M face WALL, —;

13-16 **Side, —, Behind, —; Face to Face Two-Step; Side, —, Behind, —; Bk to Bk Two-Step end in CLOSED M facing WALL;**

17-20 Repeat action meas 1-4 Part B:

21-24 Repeat action meas 5-8 Part B:

25-28 Repeat action meas 9-12 Part B:

29-32 Repeat action meas 13-16 Part B:

SEQUENCE: Dance goes thru once plus Ending.

Ending:

1-10 Repeat action meas 1-10 Part A and Point.

WALTZLAND — Hi-Hat 952

Choreographers: Irv and Betty Easterday

Comment: Much movement to this waltz routine with nice music.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**

PART A

1-4 **Twirl/Vine, 2, 3; Thru, Turn, Close to CLOSED LOD; Waltz L; Waltz L to CLOSED WALL;**

5-8 **Waltz Bal L, 2, 3; Waltz Bal R, 2, 3; (Solo Waltz Turn) Turn, Back, Close to RLOD; Back, Side, Close to CLOSED WALL;**

9-12 **Dip, —, —; Manuv to CLOSED RLOD, Side, Close; (Spin Turn) Pivot, 2, Back; Back, Side, Close to CLOSED LOD;**

13-16 **Fwd, Side, Close; Back, Side, Close; (Telemark) Fwd/Turn, Back/Turn, Fwd to SEMI-CLOSED diag LOD and WALL; Thru, Side, Close to BUTTERFLY WALL;**

PART B

1-4 **Waltz Away to OPEN; 2, 3; Turn in, 2, 3 to LEFT-OPEN; Bwd Waltz, 2, 3; Back, Face, Close to CLOSED WALL;**

5-8 **Hover Fwd, Side, In Place to SEMI-CLOSED; (Weave L) Fwd, Turn, Back to BANJO; Back, Turn, Fwd to BANJO LOD; Manuv to CLOSED RLOD, Side, Close;**

9-12 **(Spin Turn) Pivot, 2, Back; Back, Side, Close to CLOSED LOD; (Twinkle) Cross, Side, Close to BANJO; Cross, Side, Close to CLOSED WALL;**

13-16 **Apart, Point, —; Spin Manuv, Side, Close to CLOSED RLOD; Waltz R; Waltz R to BUTTERFLY WALL;**

SEQUENCE: Dance thru twice plus ending

ENDING:

1-4 Repeat action meas 1-4 PART A:

5-8 Repeat action meas 5-8 PART A: Step Apart, Point, —;

ONE MORE TIME — Hi-Hat 952

Choreographers: Don and Pete Hickman

Comment: A two-step routine to jivy music that should be fun to dance.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY WALL, —, Touch, —;

PART A

1-4 Side, Behind, Side, Front; (Solo Roll) Turn, Close, Back to face RLOD, —; Hitch Back, Close, Fwd, —; Fwd Two-Step;

5-8 Hitch Fwd, Close, Back, —; Back, Side, Thru to LOOSE CLOSED facing WALL, —; Side, Behind, Side, Behind; SEMI-CLOSED Walk, —, 2 to BUTTERFLY, —;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

17-20 Side, Behind, Side, Touch; Wrap, 2, 3, —; Unwrap, 2, 3, —; Change Sides 2, 3, Touch to BUTTERFLY facing COH;

21-24 Repeat action meas 17-20 Part B in RLOD end facing WALL in BUTTERFLY:

PART C

25-28 Side, Close, Side, —; Rock Thru (Open), —, Recov BUTTERFLY, —; Side, Close, Side, —; Rock Thru (L Open), —, Recov BUTTERFLY, —;

29-32 Side, Close, Fwd, —; Side, Close, Thru to OPEN LOD, —; Circle Away, —, 2, —; Together to BUTTERFLY, —, 2, —;

SEQUENCE: Dance goes thru twice

ENDING:

1-4 Side, Touch, Side, Touch; Twirl, 2, 3, Touch; Rev Twirl, 2, 3, Touch; Apart, —, Point, —;

VEERY

By Glenn Hoferkamp, Lewiston, Idaho

Head ladies chain cross

Sides do a flutter wheel

Heads cross trail thru

Go round one make a line of four

Curlique, then do the walk and dodge

Trade by, slide thru

Pass thru, wheel and deal

Double pass thru

Track II, swing thru

Boys run, wheel and deal

Veer to the left, veer to the right

Trade by, allemande left

Gene Pearson

Groves, Texas

Heads right and left thru

Roll a half sashay, spin the top

Recycle, pass thru

Spin chain thru

All eight circulate, boys run

Bend the line, slide thru

Right and left thru

Eight chain five, left allemande

Heads pass the ocean

Girls trade, recycle

Pass thru, swing thru

Recycle, sweep one quarter

Pass thru, partner trade and roll

Swing thru, recycle

Sweep one quarter, pass thru

Partner trade and roll, left allemande

Heads pass the ocean

Girls trade, swing thru

Turn thru, left turn thru

Centers turn thru

Centers in, cast off three quarters

Star thru, trade by

Square thru three quarters, trade by

Left allemande

SINGING CALL

PUT YOUR HAND IN THE HAND

By Shelby Dawson, Claremont, California

Record: USA #511, Flip Instrumental with

Shelby Dawson

OPENER, MIDDLE BREAK, ENDING

Four boys promenade inside the ring

Back home swing your baby everybody swing

Join hands circle left go walking around

Do an allemande left that corner

Weave the ring go in and out

Till you meet your own do a do sa do

Promenade put your hand in the hand

Of the man from Galilee

FIGURE:

One and three promenade go halfway

Gonna lead to the right circle up four

Break to a line you move up

To the middle and back get a

Right and left thru and then

Touch a quarter circulate boys run right

Swing the corner there one time around

Do an allemande left come back promenade

Put your hand in the hand

Of the man from Galilee

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

TAKE A GOOD LOOK

The movement featured this month in our Take a Good Look diagrams (see page 26) is Mix. Here are a few examples.

Heads square thru
Do sa do to a wave
Mix
Boys run (left)
Bend the line
Star thru, trade by
Pass thru, trade by
Left allemande

Sides square thru
Do sa do to a wave and mix
All eight circulate
Mix one more time
All eight circulate
Swing thru, boys run
Wheel and deal
Left allemande

Head ladies chain
Dixie style to an ocean wave
Mix, extend
Swing thru, mix
All eight circulate, mix
Boys run, ferris wheel
Square thru three quarters
Left allemande

(From a two-faced line)

Sides lead right
Circle half to a two-faced line
And mix
Couples circulate and mix
Couples circulate
Bend the line, left allemande

SHUFFLING TO AND FRO

By Darrell M. Hedgecock, San Jose, California

Heads star thru
Double pass thru
Partner trade and a quarter more
Half square thru
Trade by
Swing thru
Slide thru
Couples promenade
Heads wheel around
Pass thru
Wheel and deal
Double pass thru
Peel off and a quarter more
Double pass thru
Cloverleaf
Centers pass thru
Left allemande

EUREKA

By Joe Saltel, Eureka, California

Heads square thru
Curlique, split circulate
Boys run, pass the ocean
Recycle, veer left
Couples circulate, ferris wheel
Centers pass thru
Right and left thru, dive thru
Zoom, centers curlique
Left allemande

Ed Fraidenburg
Midland, Michigan

Heads square thru
Do sa do to an ocean wave
Scoot back, cast off three quarters
Ends circulate, centers trade
Men run, right and left thru
Square thru, trade by
Circle four to a line
Left allemande

Heads lead right, circle to a line
Pass thru, men run
Scoot back, men run, curlique
Single file circulate, men run
Square thru three quarters
Trade by, left allemande

SINGING CALL

YOUNG AT HEART

By Lee Kopman, Wantagh, New York

Record: **Red Boot #216**, Flip Instrumental
with Lee Kopman

OPENER, MIDDLE BREAK, ENDING

Sides face grand square
Fairy tales can come true
It can happen to you if you're young at heart
For as rich as you are
You're much better by far if you're
Young at heart left allemande corner
Go home a do sa do left allemande then
You all promenade and here is the best part
You'll have a head start if
You are among the very young at heart
FIGURE:

Heads promenade half round the ring
The sides square thru four hands you do
Heads rollaway why don't you all swing thru
Now the boys run right pass thru
Wheel and deal now zoom and pass thru
Swing your corner you all promenade
Here is the best part
You'll have a head start if you are
Among the very young at heart

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

AMMUNITION

This regular feature spotlights material that can be used as drills within the Basic Program. Each of these series provides additional material on the basics or dances that can be used in classes, one-night stands, parties, etc. This month we continue with the emphasis on stars.

Ladies to the center and back to the bar
Gents to the center with a right hand star
Back by the left
Meet your partner and walk on by
Turn the right hand lady with the right hand
It's a once and a half
Turn partner by the left and the ladies star right
Opposite gent for a do paso
Corners all with a right hand around
Back to your own for an allemande thar
Shoot that star and away you go
Right and left and a do paso
Her by the left and corner right
Back to the partner for an allemande thar
Slip the clutch, left allemande

Heads lead right and circle up four
Head gents break to a line
Forward eight and back with you
Forward again and pass thru
Turn to the left, go single file
Make a left hand star and turn awhile
(It's follow the leader)
Number one gent wherever you are
Lead out and start a right hand star
Everyone follow and don't be slow
Right hand star and away you go
Girls reach back with your left hand
Allemande left

Allemande left the corner
Come back and promenade
Promenade but don't slow down
Put the girls in front, go single file
One by one, it's Indian style
Girls keep walking the way you are
Men turn in, make a right hand star
Pass them twice in the middle of the town
The second time you meet—
Boys slide out, girls slide in
Girls star left in the middle of the pen
The second time you meet—
Girls slide out, men slide in
Star by the right, go twice again
Pass by the partner, head for corner
Left allemande

Heads left square thru four hands round
Star left with the sides once around
Men turn back
Left allemande

Sides square thru four hands around
Right and left thru, dive thru
Square thru three quarters round
Star left once around, men turn around
Left allemande

Heads square thru four hands around
Star right with the sides
Heads star left once in middle
Pick up corner star promenade
Back out and circle eight
Men left square thru four hands around
Allemande left

Heads promenade half, star thru
Pass thru, right and left thru
Dive thru, pass thru, circle half
Dive thru, pass thru
Split two round one into middle
Star right once around
Left allemande

SINGING CALL ADAPTATION

TICK-A-TACK

Record: MacGregor 1076
(First couple)* separate go 'round the outside track
You pass your partner going and you pass 'a coming back
Walk right by the partner and bow to the corners all
Turn around and swing partner and promenade the hall
Well her hair hung down, it hung 'a down her back
And it makes my heart go Tick-a Tick-a-Tack
Swing at home and don't look back
Cause it makes your heart go Tick-a Tick-a-Tack

*SEQUENCE: First couple, second couple, third couple, fourth couple, head couples, side couples, all four couples

Note that this singing call adaptation has been created using the old traditional Solomon Levi pattern. Since the routine is simple and does not have a partner change, this singing call can be used in the first or second evening of a beginners' class or as the first singing call in a one-night stand program. On the last time through the sequence, when all four couples separate, be sure to caution the dancers to let the ladies go on the inside and the gents on the outside. Old dance — new look.

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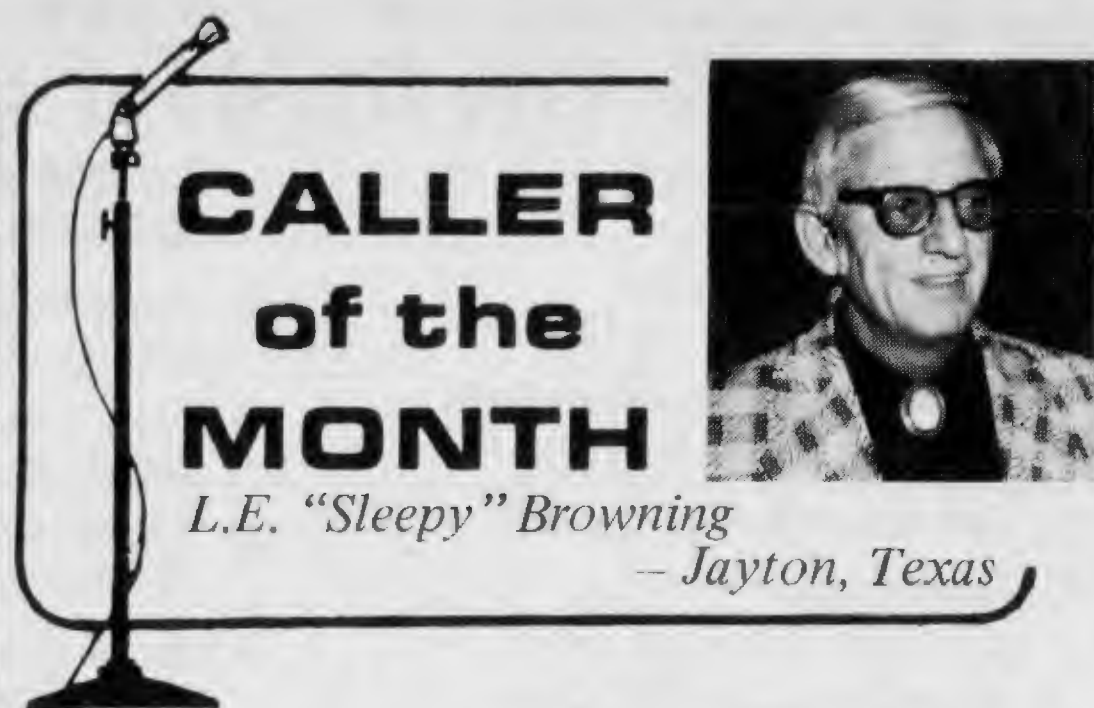
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CALLER of the MONTH

L.E. "Sleepy" Browning

— Jayton, Texas

THE WORLD OF OPERA with its "Barber of Seville" and the world of pop music with its barber, Perry Como, have nothing on the square dance world with its calling barber from Kent County, Texas, L.E. "Sleepy" Browning.

"Sleepy" and his wife, Rogene, started square dancing in September, 1964, and in only two short years he turned in the striped pole for a turntable and microphone and started calling. Kent County had lost its barber (well, at least part time).

Actually there are no clubs in Kent County, an area of 901 square miles with a county population of 1,400, so "Sleepy" took to the road. He has four regular square dance clubs that meet bi-monthly (the closest is 50 miles — one is 90 miles away). He teaches square dancing weekly in all four clubs — a series of 30 lessons, and calls Association Festivals.

"Sleepy's" wife, Rogene, has given up the quiet life B.S.D. (before square dancing) and joins "Sleepy" in his travels throughout Texas, Colorado, Arizona, New Mexico, and Oklahoma, including Fun Valley and Peaceful Valley.

"Sleepy" is a member of CALLERLAB, of which he is an ardent supporter, and was asked

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to hold a workshop during the Bicentennial celebration at the Texas State Festival.

In his spare time "Sleepy" still barbers and enjoys what time he has with Rogene and their young sons, Les and Leck.

Dedicated and talented callers such as "Sleepy" keep square dancing alive and well and fast becoming America's favorite recreation!
— Kathryn Cotten

(LETTERS, continued from page 3)

Carolina, doing as much square dancing as possible. Early in November I started writing letters to contacts from your August Directory in several states. I received 18 replies and we were able to dance many nights during our trip of two weeks vacation.... Everywhere we went we were made to feel as welcome as possible. Your Directory was extremely valuable to us in planning our trip and all but one of the dances was planned for before we started traveling.

Don and Hattie Canders
Eliot, Maine

Dear Editor:

Last year, as a direct result of having our name and address appear in your magazine we were delighted to make the acquaintance of Manfred Lemanski, a member of the Stintfang Dancers of Hamburg, Germany! Manny came to the U.S. to attend the National Convention in California and when he arrived in New York City he was "armed" with names and addresses of dancers he had saved from your magazine. He came to our home, unannounced, but he was wearing his badge and carrying a copy of SQUARE DANCING. Result: We invited him to dinner, called an attractive single dancer and we all went to a square dance. We thank you

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and your Directory for our new-found friend and pen pal. This adventure was a result of last year's Directory. What's in store for us this year?

Herb and Sandy Charatz
Staten Island, New York

Dear Editor:

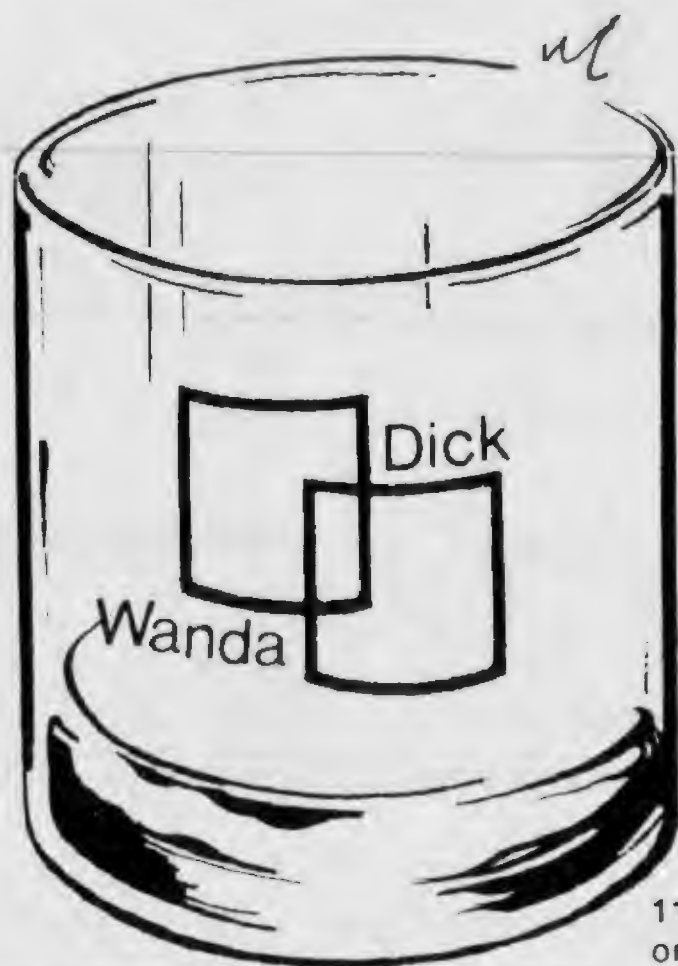
This will be my last letter to you from Saudi Arabia. After 29 years with the Arabian American Oil Company we are retiring back to the United States. . . . Before leaving Arabia I do wish to thank you for all the wonderful help

your magazine has been over the years in helping us keep current with square dancing and from your listings helping us order our records and equipment. (I've worn out three P.A. Systems and now working on the fourth, a new 100 watt Newcomb.)

George McNett
Texarkana, Texas

Dear Editor:

Just wanted to let you know I have received two binders for SQUARE DANCING (Sets in Order) magazines. They arrived in good condi-



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Joe Prystupa



Sam Mitchell

NEW RELEASES

- TNT 101 Dance Night Flip Inst. called by Mike Trombly
 TNT 102 Spoil the Cabbage/TNT Hoedown Hoedowns
 TNT 103 Powder Your Face Flip Inst. called by Joe Prystupa
 TNT 104 Don't Be a Baby Round Cued by Jeanne Heater
 TNT 105 Razzle Dazzle Round Cued by Dort Fuhrman
 TNT 106 Fiddler's Fancy/Pistol Packing Hoedown Hoedowns
 TNT 107 Freight Train Flip/Inst. called by Sam Mitchell
 TNT 108 Baby Baby Flip/Inst. called by Joe Prystupa

tion but thought I'd let you know I was quite disappointed. They are so large—take up so much room and are awkward and unwieldy. Surely a binder could be designed in a more compact manner. I realize I could probably have returned these with money refunded, but in the future I'll probably try punching holes for notebook type binders.

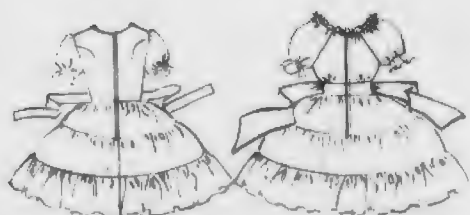
Betty Hughes
 Mahomet, Illinois

A few years ago the size of the magazine warranted a binder that would hold 12 issues—

approximately 1,000 pages. Because of the cost and availability of paper, our printer went to a lighter stock and, although we still publish the same number of pages (sometimes more), the total thickness is noticeably smaller. In the middle of 1976, in order to retain both our subscription and advertising rates with no increase, we changed printers, which necessitated the shaving of a few fractions of an inch from both the height and width of the magazine. However, to reduce the size of the binders would mean that those who have several years' issues of the magazine would not be able to

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James Higa



Dan Fulford

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Written and called by Monty Wilson

MGR 5504A "LET'S CUDDLE" (Round Dance)

Choreographed by Art 'n Evelyn Johnson

MGR 5504B "HAPPY SOUNDS" (Round Dance)

Choreographed by Bill and Dottie Stephenson



Monty Wilson

Recent Releases

MGR 2207 "IT DO FEEL GOOD" by Monty Wilson

Mac Gregor Records

729 So. Western Ave.

Los Angeles, Calif. 90005

(213) 384-4191

purchase binders that would hold 12 issues, and having two sizes would only cause confusion. That's our problem. — Editor

Dear Editor:

Does anyone know where I can buy a license plate holder that says "Have Fun Square Dancing"? We have friends going through a beginner's class and thought it might make a nice graduation "gift."

Marg Johnston
521 Miramonte Drive
Santa Barbara, California 93109

Dear Editor:

Your December 1976 issue (page 27) mentioned Don and Shirley Blanchard, editors of Canadian Dancer News Magazine. Please note that the Blanchards are not Canadian editors but belong to us.

FOOTNOTES
Olympia, Washington

Whoops, sorry. — Editor

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SINGING CALLS

YOUNG AT HEART — Red Boot 216

Key: G Tempo: 132 Range: HC
Caller: Lee Kopman LA Sharp

Synopsis: Complete call printed in Workshop.
Comment: Good dance movement with good feel on choreography. Most callers can handle this standard tune. Good music. Callers will have to hustle to get Grand Square cue in. Rating: ☆☆+

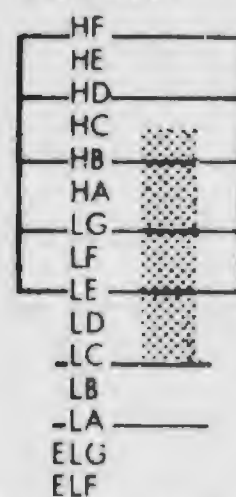
GOOD WOMAN BLUES — River Boat 109

Key: G Tempo: 128 Range: HE
Caller: Keith Gylfe LC

Synopsis: (Break) Circle left — left allemande — do sa do own — four ladies promenade once around — turn partner by right — corner allemande — do sa do own — promenade (Figure) One and three promenade half-

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

Comment: Nothing special to make this record outstanding. Music seems average and choreography usual as most. Does not compare to others. Rating: ☆ +

Comment: Nice calling by Dave on one of the new labels. Nothing to the figure by any means but his excitement and music makes you want to dance. Rating: ☆☆+

Comment: Really good music on this release and callers can use. Some adjustment may be needed to position dancers at one spot in the figure. Figure goes through four times — no break. Nice to hear this revival. Rating: ☆☆

Figure use with meter change may make it a good dance. Choreography for some will be enjoyable. Rating: ☆☆+

Comment: A new company that has hit the field. The figure is about the same as most. Mandolin on first chorus is a little heavy.

STORES handling square dance records are welcome to write SQUARE DANCING for information regarding a listing on these pages.

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Good luck on future efforts. Key changes helped the feel of the record. Rating: ☆☆

SMILE ON MY FACE — Top 25333

Key: C Tempo: 132 Range: HF

Caller: Julia Smyth LG

Synopsis: (Opener) Sides face grand square — swing partner (Break) Four ladies chain — four couples flutter wheel — find man join your hands circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three lead to right — circle four — make a line — up to middle and back — slide thru — swing thru — boys run right — half

tag trade and roll — swing thru — boys trade — turn thru — swing corner — promenade.

Comment: Music good and figure is enjoyable. May have possible success. Uses four couples flutter wheel. Other fill words could be used for change of patter. Rating: ☆☆

YOU ARE SO BEAUTIFUL — Blue Ribbon 216

Key: B Flat Tempo: 128 Range: HD

Caller: Dan Nordbye LF

Synopsis: (Break) Circle left — left allemande — come back do sa do — men star left once around — turn thru — left allemande — swing — promenade (Figure) Head couples prom-

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FTC 32030

TRYIN' LIKE THE DEVIL Flip square by Ed Fraidenburg

TOP

25337

WABASH CANNONBALL Flip square by Wally Cook

enade halfway — move in square thru four hands — right and left thru — pass thru — trade by — star thru — square thru three quarters — swing corner — left allemande — promenade.

Comment: If the key range is not too high many callers will probably use this tune. At least it has a slightly different melody with good music. Could be considered for a workshop tune. Rating: ☆☆+

ME AND MY R.C. — Red Boot 215

Key: C **Tempo: 128** **Range: HA**
Caller: Ray Bohn **LG**

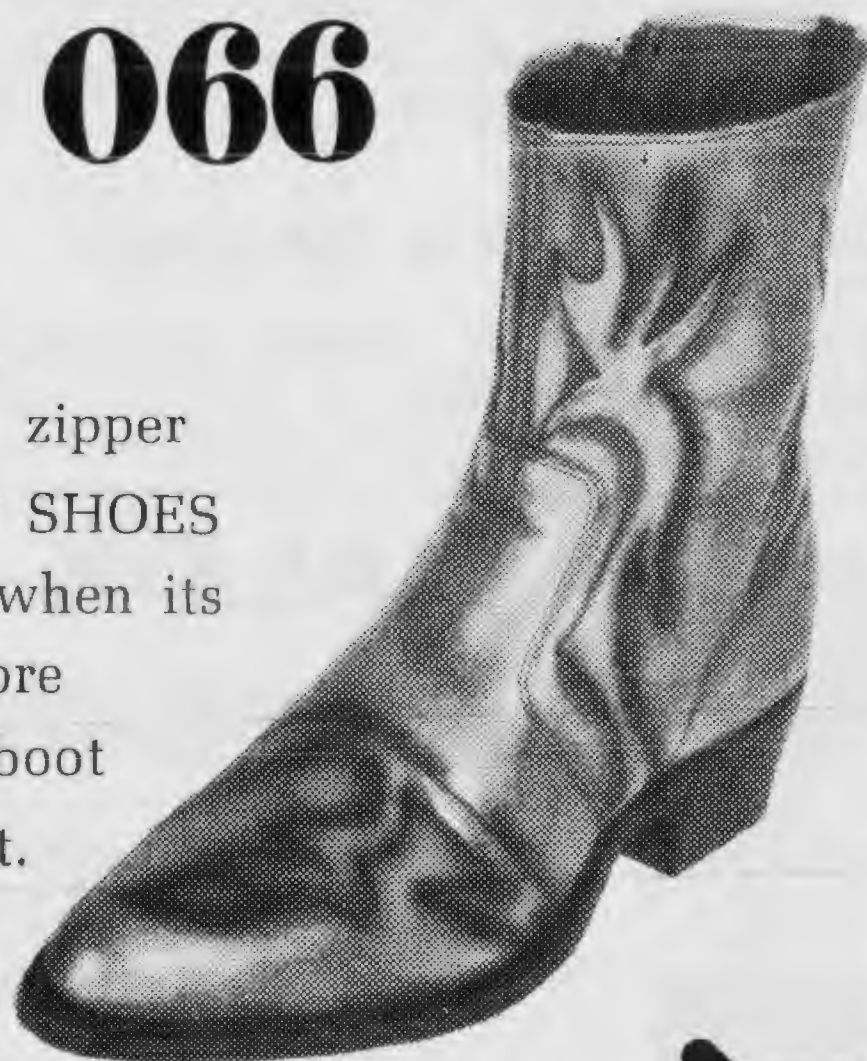
Synopsis: (Break) Join hands circle left — allemande left — promenade — gents roll back — left allemande — weave ring — promenade — swing at home (Figure) Allemande left — promenade — side men put lady in lead — walking single file — heads wheel in — flutter wheel — square thru three quarters — corner allemande — turn partner right — swing corner — promenade — swing at home (Alternate Figure) Heads pair off — right and left thru — pass the ocean — step thru — right and left thru again — swing thru — boys run right — crossfire like single file — walk and dodge — partner trade — left

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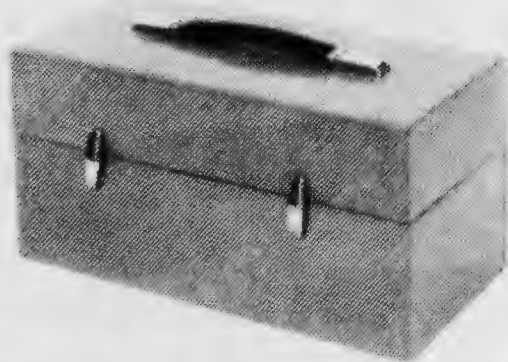
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allemande — turn partner right — swing
corner — promenade.

Comment: Dancers can't stop to count their
steps on this one. Music is good. Clear calling
by Ray. Lots of words to accomplish.
Alternate figure uses crossfire for more
experienced dancers. Rating: ☆☆

**PUT YOUR HAND IN THE HAND —
USA 511**

Key: D, E Flat & F **Tempo:** 130 **Range** HD
Caller: Shelby Dawson **LC** Sharp

Synopsis: Complete call printed in Workshop.



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Comment: Another re-release but a different
sound. Good figure use and probably a good
buy. Rating: ☆☆☆

**JUST WANT TO TASTE YOUR WINE —
Thunderbird 161**

Key: F **Tempo:** 130 **Range:** HC
Caller: Bob Bennett **LC**

Synopsis: (Break) Join hands circle left — left
allemande corner — curlique at home — men
run right — circle left — left allemande —
weave ring — do sa do — promenade (Figure)
Heads lead right — circle four — make line —
move up to middle and back — star thru —

KALOX-Belco-Longhorn

NEW ON KALOX

K-1202 RING MY BELL Flip/Inst. Caller: Dick Han

K-1203 THANK YOU FOR ALL THAT SUNSHINE Flip/Inst. Caller: C.O. Guest

LATEST RELEASES ON KALOX

K-1201 AIN'T LOVE GOOD Flip/Inst. Caller: Jon Jones

K-1199 HALF PAST KISSING TIME Flip/Inst. Caller: Vaughn Parrish

K-1200 OH, SALLY/ROCKIN' Hoedowns

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LH-1018 I WANT TO TAKE HER TO A SQUARE DANCE

Flip/Inst. Caller: Guy Poland

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LH-1017 HELLO BROWN EYES Flip/Inst. Caller: Rocky Strickland

LH-1016 BETCHA MY HEART Flip/Inst. Caller: Lee Swain

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2nd band cues by C.O. Guest

B-269A SPRINGTIME IN THE ROCKIES Waltz by Ken Croft and Elena de Zordo

2nd band cues by C.O. Guest

B-269B RED ROSES Two-Step by Bud and Shirley Parrott

2nd band cues by Bud Parrott

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 HH 634 **TEN/FOUR** Flip hoedown by Dick Waibel
 HH 349 (Oldie) **NO TEARS MILADY** by Ernie Kinney

New Releases

- HH 481 **OKLAHOMA MORNING** by Mike Sikorsky
NEW RELEASES ON BLUE RIBBON
 BR 218 **ALL DAY SUCKER** by Jerry Hightower

RECENT ON BLUE RIBBON

- BR 217 **TRUCK DRIVIN' MAN** by Ernie Nation

Produced by Ernie Kinney Enterprises, Box 177, Cantua Creek, Ca. 93608
 Distributed by Corsair-Continental and Twelgrena

swing thru two by two — boys run right — ferris wheel — centers pass thru — square thru three quarters — swing corner — promenade.

Comment: One of Bob's best numbers and his improvement is noticed measureably on his recent releases. Fine music and most callers can handle instrumental. Rating: ☆☆+

turn once and a half — promenade three quarters — sides square thru three hands — slide thru — pass thru — partner trade — reverse your flutter wheel — promenade.

Comment: Good for singing callers. Easy to call with nice dance movements. Music above average with nice reproduction.

Rating: ☆☆+

I'LL GET OVER YOU — Swinging Stars 105
 Key: D Range: 128 Tempo: HA
 Caller: Bob Fisk LA
 Synopsis: (Break) Heads in Grand Parade — (Figure) Four ladies chain three quarters — heads

TWO DIFFERENT WORLDS — MacGregor 2204
 Key: E Flat Tempo: 136 Range: HB Flat
 Caller: Otto Dunn LB Flat
 Synopsis: (Break) Circle left — left allemande —

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Flip singing call by Darryl McMillan
RH 202 "SAN ANTONIO STROLL"
Flip singing call by Darryl McMillan
Distributed by Corsair-Continental Corp.

Produced by

Darryl McMillan, P.O. Drawer 880, Lynn Haven, Florida 32444, Phone(904) 763-3898

turn thru — left allemande — weave ring —
do sa do — promenade (Figure) Heads square
thru four hands — with sides right hand star
— heads star left in middle — with same two
right and left thru — dive thru — square thru
three quarters — swing corner — promenade.

Comment: Figure average but the speed makes
dancers move quite fast in their execution of
figures. The dance seems monotonous tune-
wise. Rating: ☆+

LET'S THINK ABOUT LIVIN' — HI-Hat 476
Key: C Tempo: 128 Range: HC
Caller: Mike Sikorsky LB

- RH 204 "SOMETIME GOODTIME SOMETIME
BADTIME"
Flip singing call by Darryl McMillan
RH 205 "LAST OF THE OUTLAWS"
Flip singing call by Darryl McMillan
RH 206 "ON THE REBOUND"
Flip singing call by Darryl McMillan
RH 302 "IT'S ENOUGH"
Flip singing call by Bill Terrell
RH 401 "SITTING ON TOP OF THE WORLD"
Flip singing call by Johnny Walters
RH 501 "I FEEL A HITCHHIKE COMING ON"
Flip singing call by Tony Oxendine

Synopsis: (Break) Four ladies chain three
quarters — circle left — four ladies rollaway
— men star by right — left allemande corner
— weave — do sa do — promenade (Figure)
One and three right and left thru — roll half
sashay — pass thru — separate go round one
— make line of four — right and left thru —
flutter wheel full around — sweep a quarter
more — dive thru — square thru three hands
— swing corner — promenade.

Comment: Too bad another company released
this one previously. Figure and calling is
good but this reviewer's vote goes to the
other label's music. Rating: ☆☆

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KEEP ON THE SUNNYSIDE — Square Tunes 174

Key: F Tempo: 128

Caller: Johnny Davis

Range: HC
LC

Synopsis: (Break) Four ladies chain across — chain back home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru — corner do sa do — swing thru two by two — boys run around that girl — couples circulate — wheel and deal — pass thru — trade by — curlique — scoot back — swing corner — promenade.

Comment: Not one of Johnny's best but very

country in its style. Dance easy to maneuver with a lot of meat. Reviewer may be fooled by acceptance. Rating: ☆☆

FIVE FOOT TWO — Jay-Bar-Kay 6016

Key: B Flat

Tempo: 130

Range: HC
LC

Caller: Bill Addison

Synopsis: (Break) Four ladies chain — rollaway — circle left — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three lead to right — circle left — break to lines of four — move up and back — pass thru — chase right two by two — boys run around the girl —

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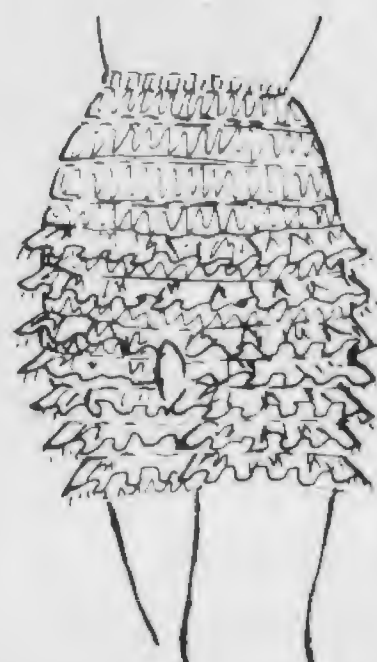
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right and left thru — star thru — pass thru —
swing corner — allemande left new corner —
promenade.

Comment: Word metering will need adjusting
for some callers. Good music with use of
chase right. An old tune needing re-issue.
Some callers will enjoy. Rating: ☆☆

WHAT'LL I DO — MacGregor 2203

Key: E Flat Tempo: 132 Range: HC
Caller: Monty Wilson LB Flat

Synopsis: (Break) Join hands circle — alle-
mande left — weave ring — box the gnat —
four ladies promenade one time — swing at

home — promenade (Figure) Heads prom-
enade halfway — in middle square thru four
hands — do sa do — make a wave — girls
trade — recycle — pass thru — trade by —
swing corner — allemande left new girl —
promenade.

Comment: Tempo on dance would be smoother
if slowed. Rhythm has different feel.
Nothing special with figure use. Good for
singing callers. Rating: ☆☆

LITTLE COQUETTE — Scope 608

Key: B Flat Tempo: 122 Range: HC
Caller: Mac McCullar LB Flat

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Synopsis: (Break) Allemande left — come home swing — head ladies chain to right — side ladies chain to right — four ladies chain across — allemande left — do sa do — promenade — swing at home (Figure) Head two couples square thru four hands — right and left thru with outside two — dive thru — pass thru — square thru three quarters — trade by — corners swing — allemande left — do sa do — promenade — swing at home.

Comment: Good music, good re-issue, average figure. Record definitely needs speeding up for good dancing. This will raise the calling key but should not hurt use. Rating: ☆☆

BE MY SAN ANTONIO ROSE — Thunderbird 160

Key: C

Tempo: 128

**Range: HC
LB**

Caller: Bob Bennett

Synopsis: (Break) Four ladies chain across — join hands circle left — ladies rollaway — circle left again — ladies rollaway — weave ring — do sa do — promenade (Figure) Head couples right and left thru — square thru four hands — do sa do — swing thru — boys run right — half tag — trade — roll — pass thru — trade by — swing corner — promenade.

Comment: Good Thunderbird music with a

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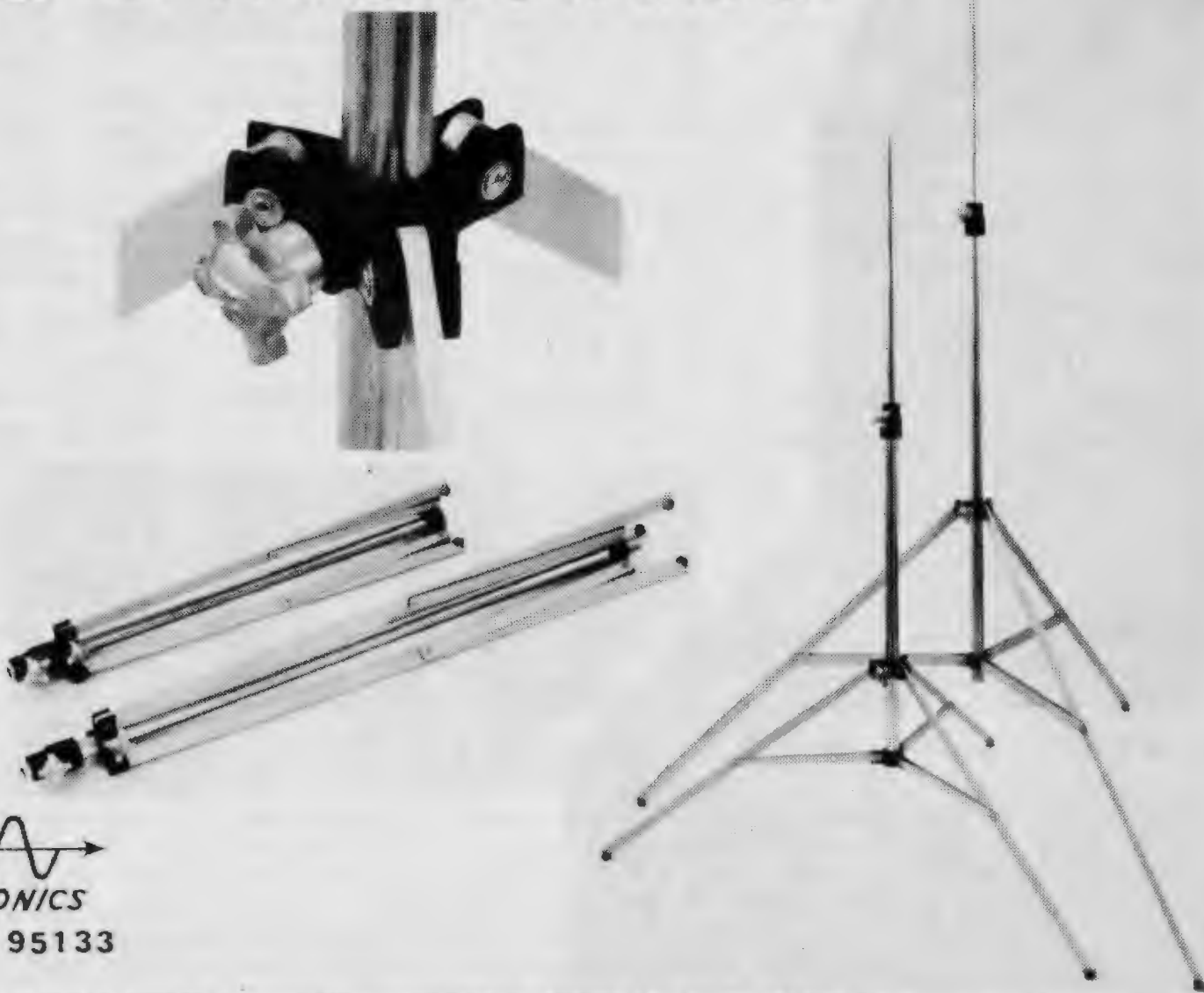
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country feel that certainly is missed in some of our newer releases today. All callers can handle this with a half tag trade and roll.

Rating: ☆☆+

IT'S ENOUGH — Ranch House 302

Key: B Flat Tempo: 130 Range: HD
Caller: Bill Terrell LC

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — down middle square thru four hands — swing thru — boys run right —

ferris wheel — center two right and left thru — pass thru — swing corner — left allemande new corner — come back and promenade.

Comment: Fine music with tremendous beat. Bill makes you want to dance with his calling. This dance could be spotlighted as workshop but many good releases were out this month.

Rating: ☆☆+

I'M A BELIEVER — Red Boot 217

Key: F Tempo: 132 Range: HC
Caller: Bob Vinyard LC

Synopsis: (Break) Four men star by the right

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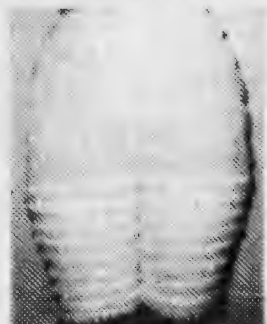


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once around — allemande left corner — box the gnat at home — four ladies promenade inside — swing at home — promenade (Figure) One and three square thru four hands — corner do sa do — make a wave — girls trade — recycle — square thru three quarters — allemande left corner — box the gnat at home — pull by — allemande left — promenade.

Comment: A real western feel on this release with unusually good word phrasing. Easy to call for most callers. Simple dance movements.

Rating: ☆☆

HOEDOWNS

BOIL THE CABBAGE — Top 25334

Key: A

Tempo: 130

Music: Southern Playboys — Guitar, Accordion, Bass

UP JUMPED THE DEVIL — Flip side to Boil The Cabbage

Key: A

Tempo: 130

Music: Southern Playboys — Guitar, Accordion, Bass

Comment: Some callers may like change of music for hoedown. This reviewer feels like

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Called side by Beryl Main
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(Patter) Called side by Jerry Haag
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by Jerry Haag
- C-301 GONE AT LAST (Flip Inst.)**
by Gary Shoemake
- C-302 SOMEBODY LOVES YOU**
(Flip Inst.) by Gary Shoemake
- C-401 IF I HAD TO DO IT ALL**
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by Beryl Main
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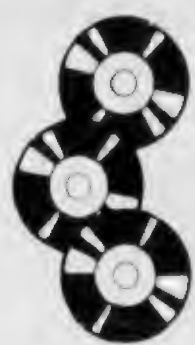
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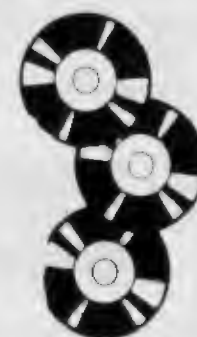
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it is a polka band. Accordion lead is at least a change. Unusual introduction on Boil The Cabbage. Both tunes are similar in composition. Rating: ☆☆

Comment: The recording did nothing for this reviewer due to the heavy use of the fiddle. Guitar does help in the choruses. Seems these numbers were released many years ago. Rating: ☆

CINDY CLARK — Scope 322

Key: D

Tempo: 128

Music: The Country Players — Fiddle, Guitar, Drums, Bass

GNAT — Thunderbird 516

Key: E

Tempo: 128

Music: The Thunderbirds — Bass, Guitar, Banjo, Drums, Organ

SOLDIER'S JOY — Flip side to Cindy Clark

Key: A

Tempo: 128

Music: The Country Players — Fiddle, Guitar, Drums, Bass

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Key: D

Tempo: 128

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SC 608 Little Coquette
SC 606 Give My Regards to Broadway
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Hoedowns to Swing By

SC 323 High Gear/Long John
SC 322 Cindy Clark/Soldier's Joy
SC 321 Scope Dolly/Cripple Creek
SC 315 Boomerang/Banjo Boomer
SC 312 Handy/San Luis Ramble

P.O. BOX 1448, SAN LUIS OBISPO, CA 93406

Drums, Organ

Comment: Another fine pair of instrumental hoedowns without lead and not too far out for average caller. The Gnat record appealed to this reviewer more due to nice chord changes. Rating: ☆☆+

ROCKY MOUNTAIN BREAKDOWN – USA 512

Key: D **Tempo: 128**
Music: The Americans – Bass, Guitar, Drums, Banjo

BITTER CREEK HOEDOWN – Flip side to

Rocky Mountain Breakdown

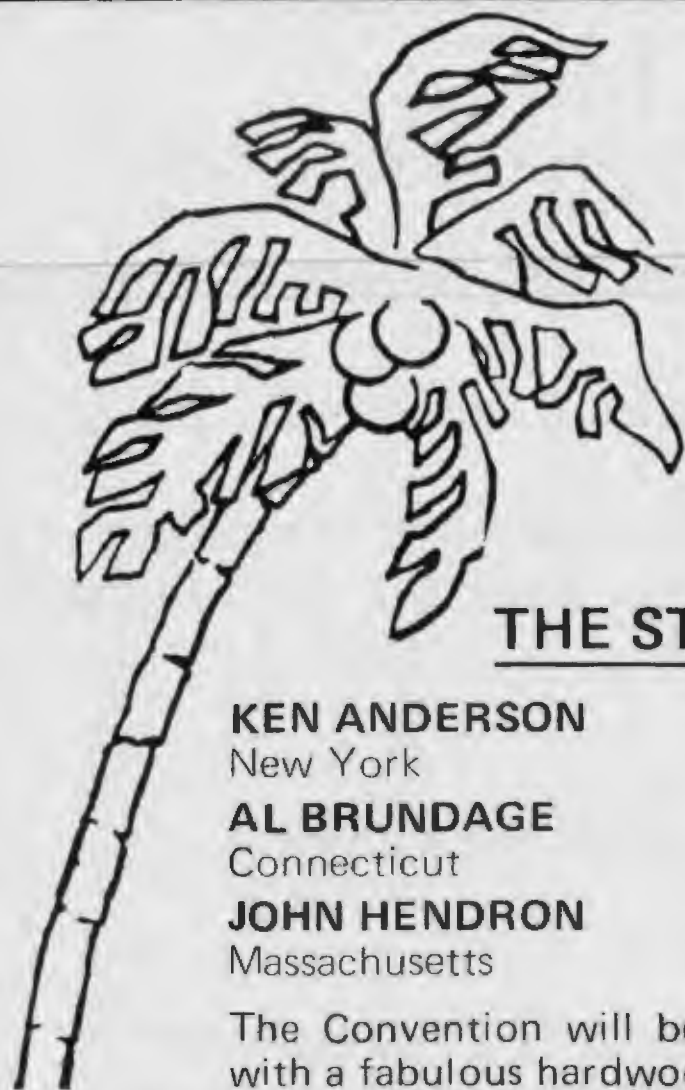
Key: D **Tempo: 128**
Music: The Americans – Bass, Guitar, Drums, Banjo

Comment: These are all-around numbers that callers can use in their record case. This reviewer prefers Rocky Mt. Breakdown, but to each his own. Good buys. Rating: ☆☆+

FLIP HOEDOWN

TRACY – Square Tunes 178

Key: F **Tempo: 128**
Caller: Jack Lasry



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Comment: Quite a banjo introduction on a
good useable hoedown. Jack experiments
with touch movements on flip side for
dancers to use for practice and callers can
use instrumental. Rating: ☆☆☆

18 WHEELER — Hi-Hat 633

Key: E

Tempo: 128

Caller: Dick Waibel

Comment: Good clear reproduction on this.
The first of a series of records designed for
dancers to use to reinforce skills taught in
class. This one features swing thru, left
swing thru and includes swing thru from a

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*Records to be reviewed should be sent
directly to this magazine.*

(CONVENTION, continued from page 40)

tary badge but the parents must be registered.

So you can see that things are going well. All
that is needed is your registration, if you
haven't already sent it in. For any further
information, registration blanks or brochures
write 26th National Convention, Box 383,
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"How to Read Cue Sheets" is scheduled to be held Thursday morning, June 23. The panel is soliciting questions from round dancers on the subject for inclusion in panel discussions. Dancers are invited to address their questions to the panel members they would like to have respond during panel discussions. Panel members are Hap and A.J. Wolcott, 955 Bryant Avenue, Linwood, N.J. 08221; Jack and Alma Bassett, 126 North Atherton Street, State College, Pa. 16801; Fred and Kay Haury, 8810 Lagrima de Oro Rd., NE, Albuquerque, N.M. 87111.

Levels of Dancing

For the purpose of clarification, these definitions are offered regarding the levels of dancing at the 26th National:

Extended Basic Level: Basics 1 through 54 on the CALLERLAB list of Mainstream dancing.

Mainstream Level: Basics 1 through 68 on the CALLERLAB list of Mainstream dancing.

Mainstream Plus Level: Basics 1 through 68, the CALLERLAB Quarterly Movements and 15 Mainstream Plus calls.

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Dec. 2-4 Jack Lasry, Elmer Sheffield, Jr. Don Williamson, Dick & Pat Whaley

Asheville, N.C. Civic Center

July 1-2 John Hendron, Allen Tipton, Johnny Jones, Don Williamson, Richard Silver, Gene Spence, Woody Christopher, Bill & Elizabeth Sloop

Crossnore, N.C.

Aug. 5-6 Bob Vinyard, Don Williamson, Woody Christopher, Bill & Elizabeth Sloop

Myrtle Beach, S.C.

Sept. 30-Oct. 1 Johnny Jones, Don Williamson, Ray & Bea Dowdy, Elmer Sheffield (Fri.), Jack Lasry (Sat.)



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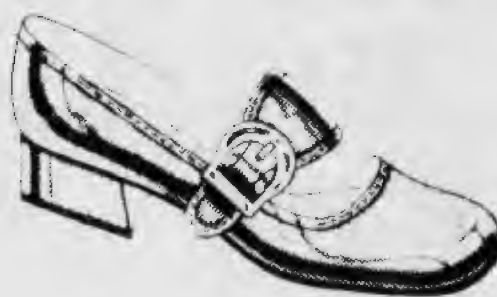
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For the interest of Mainstream and Mainstream Plus dancers, there will be an Introduction to Advanced Level Dancing on Thursday, Friday and Saturday, from 1:00 to 2:00 PM.

(WORLD, continued from page 43)

ferred by the 17th Annual Azalea Festival in Brookings May 27-29. Callers from Oregon and

Northern California will be on hand Friday and Saturday nights. Barry Medford will call on Sunday night. This seacoast town goes all out for the event. A parade of floats, barbecued beef and sea food dinners, a carnival for the kids and square and round dancing make up a good portion of the program.

Illinois

A weekend Fundraising Festival for CALLERLAB will be held April 1st and 2nd in Quincy. Dances and workshops will be called by CALLERLAB members enroute to the 1977

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CALLERLAB Convention in Kansas City, all of whom are donating their time. All proceeds go to support CALLERLAB. Reservations may be sent to 2217 Hampshire Street, Quincy, Illinois 62301.

IN MEMORIAM

Greg Affholter (Black and White Cafe), Coos Bay, Oregon November 10, 1976.

H.A.E. (Henk) Spaanenburg, Haarlem, Holland.

Mrs. Patrick Laughlin, Keene, New Hampshire November 15, 1976.

Jim Ferguson, Southern California caller, Stanton, California, February 9, 1977.

Hazel Combs, Salt Lake City, Utah and Sun City, Arizona, February 10, 1977.

Mick Howard, Greenville, South Carolina, February 9, 1977. Mick was the owner and producer of Thunderbird Records.

Our condolences to friends and members of the families of the deceased.

HEIDI HAYLOFTER IS LOST!

Two years ago on April 12, 1975, Heidi Haylofter left Fort Collins, Colorado, with a

1977

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square dancing family and hasn't come home! If you know of Heidi's whereabouts, contact the Aggie Haylofters at Colorado State University, Fort Collins, Colorado 80521.

CALLERS' SCHOOLS ADDITIONS

Two listings arrived too late to be included in the 1977 Directory of Callers' Schools (SQUARE DANCING, February 1977). One of these may be just what you're looking for.

Callers' Clinic, Cleveland, Ohio. June 5 and June 12. Conducted by Elsie Jaffe, Write Elsie Jaffe, 3255 Berkeley Road, Cleveland Heights,

Oh. 44118.

FCA Callers' College, Orlando, Fl. Aug. 12-14. Conducted by Johnny Walter. Write Florida Callers Association, Johnny Walter, Rt. 2, Box 363, Okeechobee, Fl. 33472.

PHOTO CREDIT CORRECTION

Dr. Allen Conroy was given credit for the photograph of Princess Elizabeth which we ran in the February issue of SQUARE DANCING magazine. Although Dr. Conroy has all rights to the picture, it should be noted that the photograph was taken by the Montreal (Canada) Star.

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SS-104 FALCON HOEDOWN
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Bob Fisk ★★★★★★

SS-105 I'LL GET OVER YOU
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SS-106 UNDER THE "X" IN TEXAS
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SS-107 "T" FOR TEXAS
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I stepped, pulled by and turned to find
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Between the Tips

It's rest time now
Good for the heart
But when I rest,
I fall apart!

2 plus 2 plus 2

Mathematics mixed me up
And I was in a fix
I counted seven hands and lo
The call was eight chain six.

Yellow What?

I never saw a yellow rock
I think our caller knew it
But when he called those magic words —
I sure did like to do it.

What Did He Say?

The dance is pure American
With lots of do si do
But is our caller Japanese?
I thought he said — Ah So!

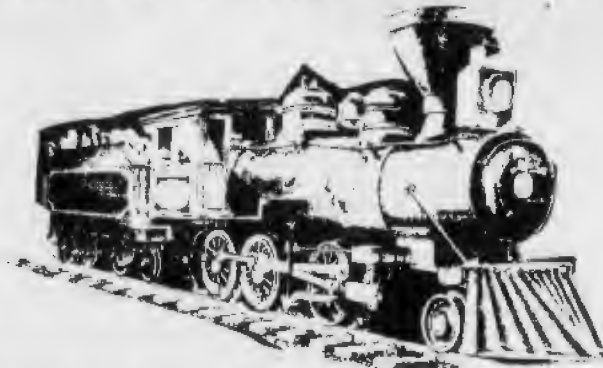


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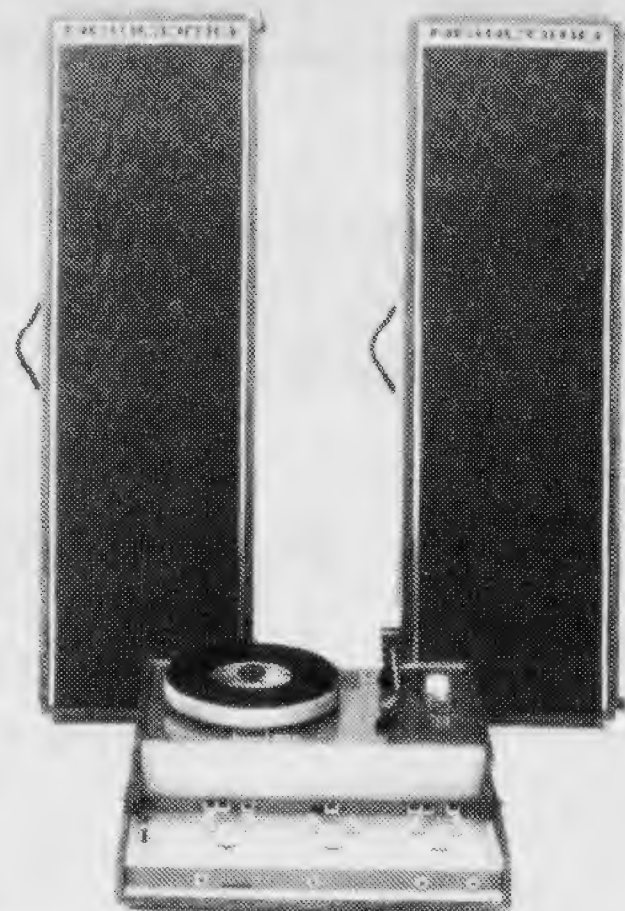
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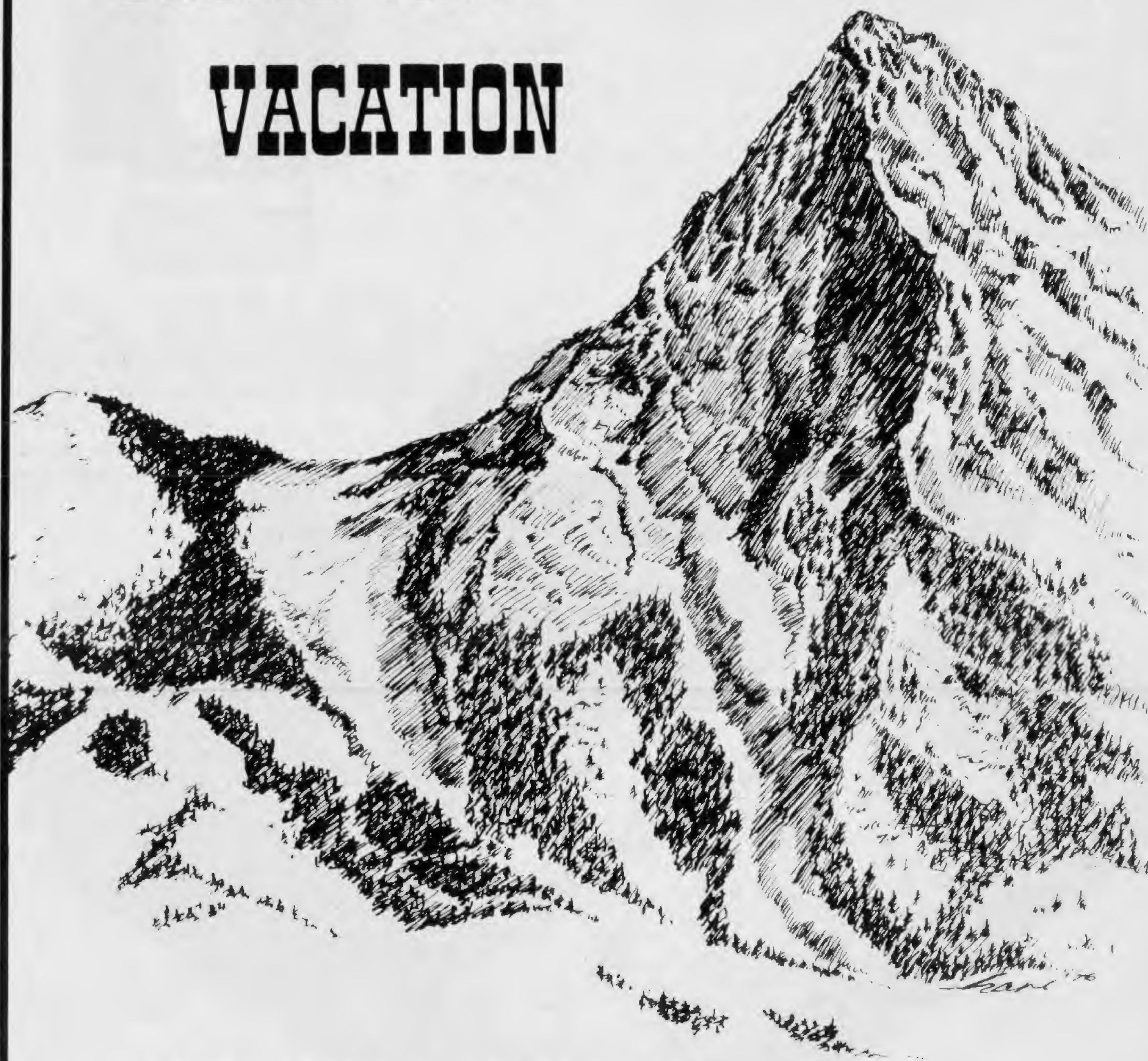


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Aug. 7-13 Al Horn (Penrose, Colo)

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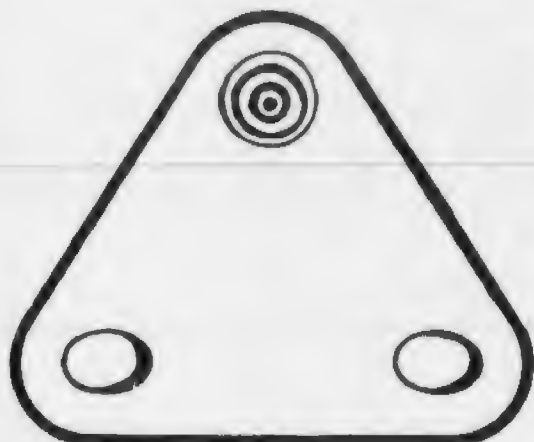
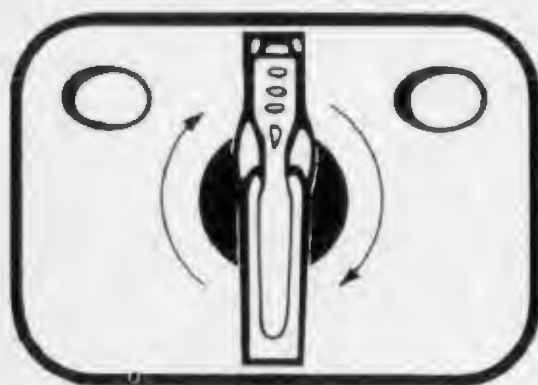
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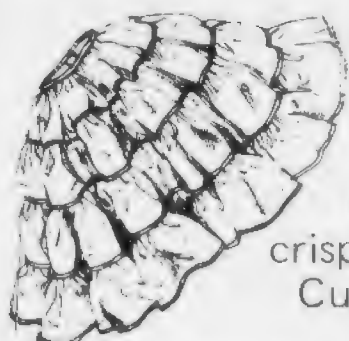
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SQUARE DANCE DATE BOOK



- Apr. 1-2 — Alabama Jubilee, Municipal Auditorium, Birmingham, Alabama
- Apr. 1-2 — SW Kansas S/D Festival, Civic Center, Dodge City, Kansas
- Apr. 1-3 — International Spring Jamboree, Alsterdorfer Sporthalle, Hamburg, Germany
- Apr. 1-3 — Spring Spree, Niagara Falls, N.Y.
- Apr. 2 — Omaha Area Council Festival, Roncalli Hi School, Omaha, Nebraska
- Apr. 2 — 30th Annual S/D Festival, Assembly Center, Tulsa, Oklahoma
- Apr. 3 — Jolly Duck Quack Up Dance, South Gate Auditorium, South Gate, California
- Apr. 4-6 — CALLERLAB Convention, Kansas City, Missouri
- Apr. 8-9 — Spring Fling, St. John's Lutheran School, Libby, Montana
- Apr. 9 — Chicks & Bunny Hop, Kaiser Steel Gym, Fontana, California
- Apr. 9 — 11th Annual S/D Festival, Civic Center, Monroe, Louisiana
- Apr. 15 — 14th Anniversary Dance, Civic Center, Boynton Beach, Florida
- Apr. 15 — Spring Fling, Cortez, Colorado
- Apr. 15-16 — 8th Annual Springtime Fiesta, 401 Inn, Kingston, Ontario, Canada



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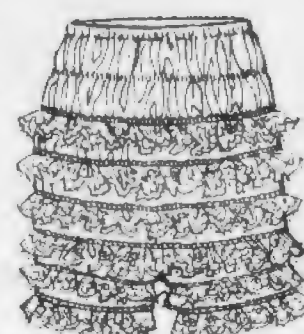
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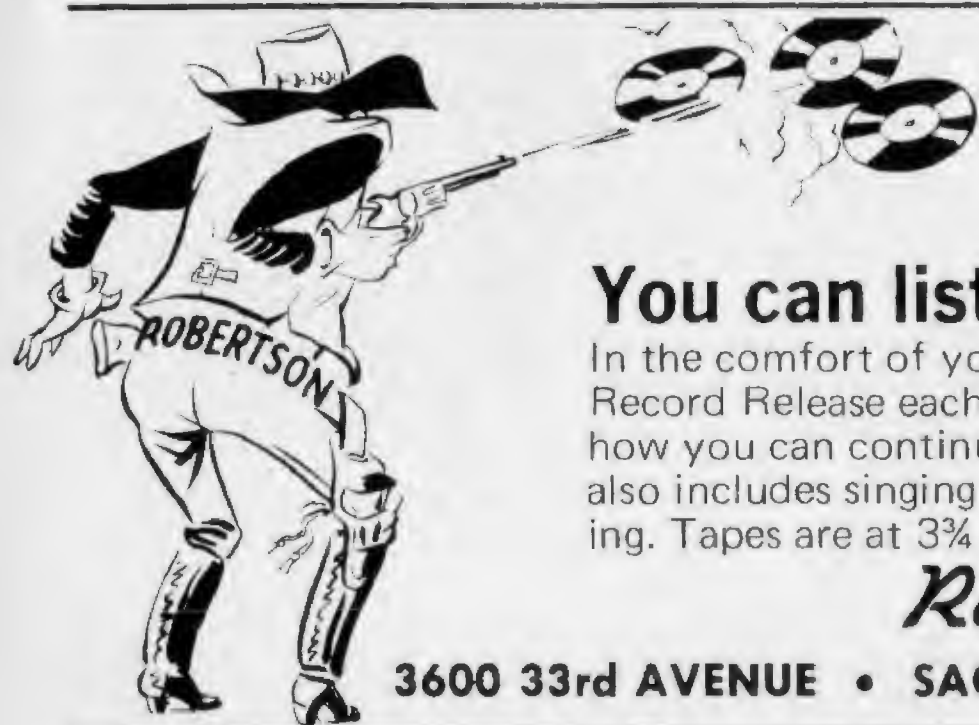


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Apr. 15-16 — 23rd State Convention, State Univ. Student Union, Moorhead, Minnesota
 Apr. 15-17 — 18th Spring Festival, Exposition Center, Louisville, Kentucky
 Apr. 15-17 — Peoria Promenade, Peoria, Illinois
 Apr. 15-17 — California State S/D Convention, Convention Center, Sacramento, California
 Apr. 16 — Spring Festival, Robert E. Aylor Jr. Hi, Stephen City, Virginia
 Apr. 16 — N.C. Azalea Festival S/D, YMCA, Wilmington, North Carolina
 Apr. 16 — Roanoke Valley Square Dance, Wm. Fleming Hi School, Beckley, West Virginia
 Apr. 17 — 2nd Annual Abundance, Hearthstone Manor, Depew, New York
 Apr. 22-23 — New England S/D Convention, Danvers, Massachusetts
 Apr. 22-23 — Pirates Ball, Exposition Hall, Orlando, Florida
 Apr. 22-24 — Dance Weekend, Potawatomi Inn, Pokagon State Park, Angola, Indiana
 Apr. 22-24 — Toronto and District Jamboree, Trail Memorial Centre, Trail, British Columbia, Canada
 Apr. 23 — Poor Man's Fling, Kaiser Steel Gym, Fontana, California
 Apr. 23 — 9th Barrie Promenade, Barrie North Collegiate, Barrie, Ontario, Canada
 Apr. 24 — Spring Special (2:30-5:30 pm) Boiling Springs Hi School, Carlisle, Pennsylvania
 Apr. 24-29 — Round Dance College, Anthony Island Motel, Hot Springs, Arkansas
 Apr. 29 — Spring Festival, Magnolia Rec. Center, Seattle, Washington
 Apr. 29 — After Festival Pancake Breakfast & Dance, Ruth School, Seattle, Washington
 Apr. 29-30 — Holiday Fiesta, Convention Hall, Holiday Inn, Boone, North Carolina

Apr. 29-30 — Gala Festival, Royal Oak Park, Pomeroy, Ohio
 Apr. 29-30 — Spring Festival, Century II Auditorium, Wichita, Kansas
 Apr. 29-30 — 24th International Azalea Festival, The Scope, Norfolk, Virginia
 Apr. 29-30 — 6th Annual Wild Burro Jamboree, Mohave Hi School, Bullhead City, Arizona
 Apr. 29 — May 1 — S/D and Clogging Weekend, Vandenburg Inn, Santa Maria, California
 Apr. 30 — Annual Spring Festival, 1st Baptist Church, Las Vegas, Nevada
 Apr. 30 — 14th Anniversary Dance, Coliseum, Pigeon Forge, Tennessee
 May 1 — United Squares 3rd Annual Roundup, Staten Island, New York
 May 6-7 — 8th Annual Rhodendron Festival, Municipal Auditorium, Eureka, California
 May 6-8 — 18th Buckeye S/R/D Convention, Convention Center, Cincinnati, Ohio
 May 7 — Hot Footers Spring Festival, Sidney Sr. Hi School, Sidney, New York
 May 7 — Night Owl Dance, First Methodist Church, Cheyenne, Wyoming
 May 8 — Eye Bank Dance, High School, Rising Sun, Maryland
 May 13-14 — Tulip Time Festival, W. Ottawa Hi School Field House, Holland, Michigan
 May 13-15 — Golden Fiesta, Municipal Auditorium, Oroville, California
 May 13-15 — Silver State S/D Festival, Centennial Coliseum, Reno, Nevada
 May 15 — Skirts 'n Shirts Graduation Dance, Island Lanes, Grand Island, New York
 May 15 — Spring Festival, Brighton High School, Brighton, Michigan
 May 19-21 — 16th International S/R/D Convention, McMaster University, Hamilton, Ontario, Canada



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May 21 — 2nd Annual Rhinestone Cowboy Dance, Indian River Community Center, Chesapeake, Virginia

May 27 — Ky. Mountain Western S/D Frolic, Hoedown Island, Natural Bridge State Park, Slade, Kentucky

May 27-29 — Azalea Festival, Brookings, Or.

May 27-29 — Memorial Weekend, Broken Arrow Campground, Winamac, Indiana

May 28 — 6th Annual Roundup, Walden Arena, Sudbury, Ontario, Canada

May 28 — Stardusters S/D, Wm. Fleming Hi School, Beckley, West Virginia

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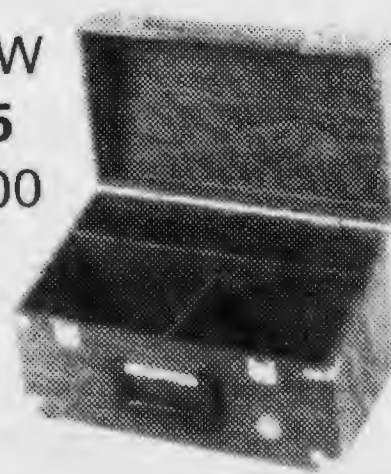
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